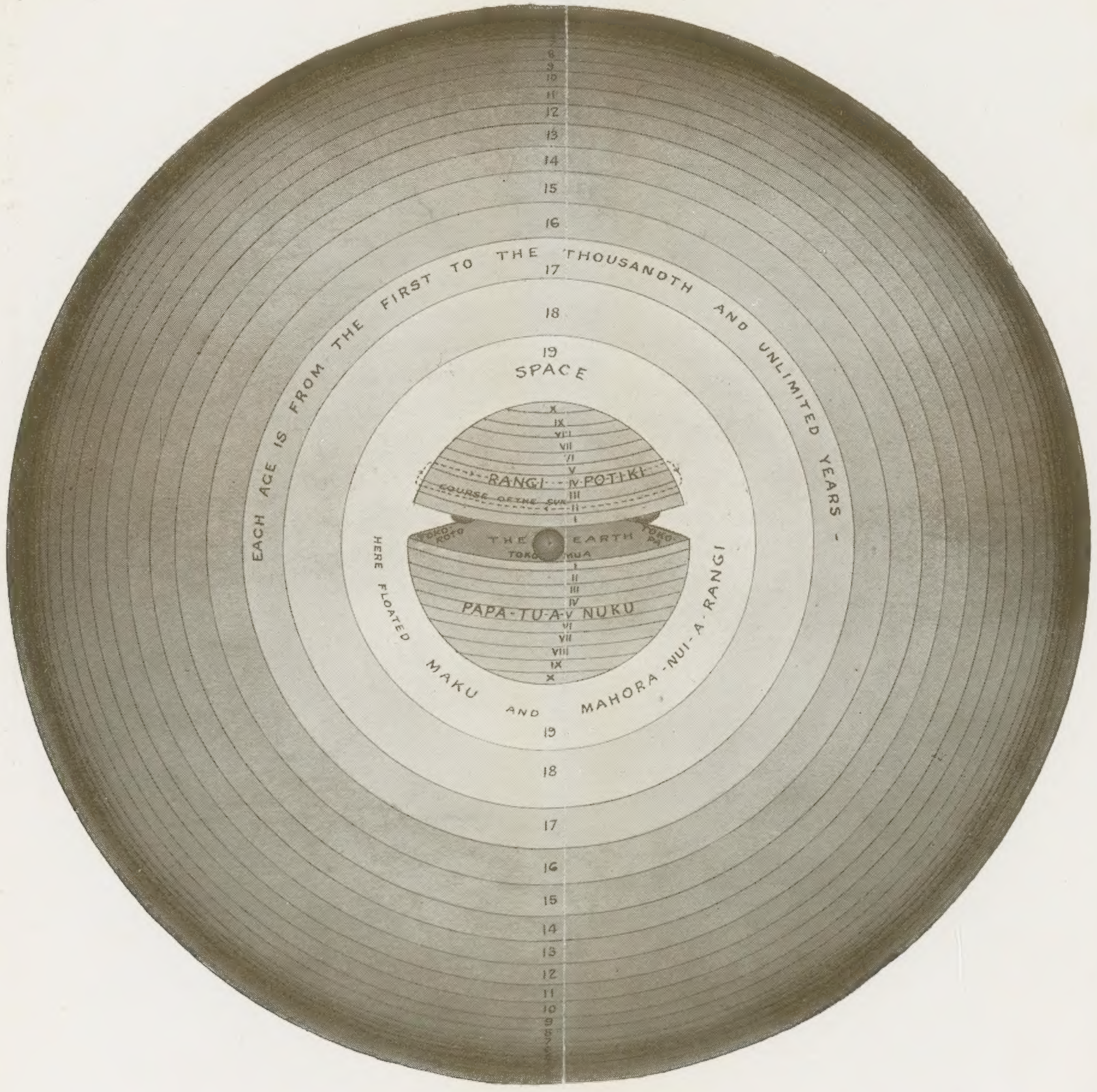
MAORI LIFE IN AO-TEA

BY

Johannes C. Andersen



Maori Cosmogony.

GENEALOGY OF THE GODS AND DIVISIONS OF RANGI' AND PAPA'.

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1. Te Korë	(The Void).
2. Te Korë-tuatahi	(The First Void).
3. Te Korë-tua-rua	(The Second Void).
4. Korë-nui	(The great Void).
5. Korë-roa	(The far-extending Void).
6. Korë-para	(The sere Void).
7. Korë-whiwhia	(The unpossessing Void).
8. Korë-rawea	(The delightful Void).
9. Korë-te-tamaua	(The Void fast bound).
10. Te Po	(The Night).
11. Te Po-teki	(The hanging Night).
12. Te Po-terea	(The drifting Night).
13. Te Po-whawha	(The moaning Night).
14. Hinë-ruaki-moë	(Daughter of troubled sleep).
15. Te Po	(The Night).
16. Te Ata	(The Morn).
17. Te Ao-tu-roa	(The abiding Day).
18. Te Ao-marama	(The bright Day).
19. Whaitua	(Space).

In Whaitua (Space) floated two existences having no characteristic but sex, *viz.*:
Maku (a Male) and Mahora-nui-a-rangi (a Female)

Toko-mua
Winds

Toko-roto
Heavenly Powers

Toko-pa
Mists and Stars

Rangi-potiki
(Who had progeny by six female deities, formless like himself), *viz.*:

(1) Poko-harua-te-po
(sister of Tanga-roa
Tawhiri-ma-tea
(god of winds and storms)
and others.

(2) Heke-heke-i-papa
Tama-i-waho
(who remained in heaven)
Tama-nui-a-rangi
(who came to earth)
Haumia' (god of fern)
and others.

(3) Hotu-papa
Tu (god of war)
Rongo-ma-tanë
(god of *kumara*)

(4) Ma-uku-uku
(unimportant)
(5) Tau-hara-kio-kio
(unimportant)

(6) Papa-tu-a-nukü
(wife of Tangaroa)
Rehua (lord of kindness)
Tanë (god of forests)
Rongo-mai (god of whales)
and many others.

THE DIVISIONS OF RANGI' AND PAPA'.

RANGI'.

Maru supreme	I.	Kiko-rangi	The home of Tawhiri-ma-tea, ruler of winds and storms. Toi-mau, the supreme god.
	II.	Waka-maru	Home of rain and sunshine.
	III.	Nga-roto	Home of lakes, whose spray forms the rain. Maru lives here.
Tawhaki supreme	IV.	Hau-ora	Man's soul comes from here at birth. Here is the lake Wai-ora-a-tanë.
	V.	Nga-tauira	Abode of attendants on inferior gods officiating in Nahe-rangi.
	VI.	Nga-atua	Home of inferior gods, and dwelling-place of Tawhaki.
Rehua supreme	VII.	Au-toia	Soul of man created here.
	VIII.	Au-kumea	Time allowed here for souls or spirits to live.
	IX.	Wai-rua	Spirit-gods dwell here who attend on deities in Nahe-rangi.
	X.	Nahe-rangi	Supreme deities reside here. Home of Rehua, and the place of Tu-warea, the great temple.

PAPA'.

Hine-nui-te-po supreme	I	Surface of earth	Trees of Tanë, etc.
	II.	Home of roots	Abode of Rongo' and Haumia'.
	III.	Reinga	Home of Hine-nui-te-po.
	IV.	Au-toi	Realm of Whiro.
Rohe supreme	V.	Uranga-o-te-ra	Home of Rohe.
	VI.	Hiku-toia.	
	VII.	Pou-turi.	
Miru supreme	VIII.	Home of Miru.	Her house is Tatau-o-te-po.
	IX.	Tokë	Here man becomes a worm.
	X.	Ameto	The soul becomes extinct.

The course of the Sun and Moon is through Waka-maru westwards, then upwards and eastwards through Hau-ora.

(See p. 127.)

Johannes C. Andersen

MAORI LIFE IN AO-TEA.

Maori Life in Ao-tea

.. By ..

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"Songs Unsung," "Sigurd and Brynhild," Etc.

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Dedicated

TO THE

Older Maori People

OF

Ao-tea-roa

AND TO THE

Younger Poets and Artists

OF

New Zealand,

WITH HOPES FOR THE IMMORTALITY OF THE ONE

AT THE HANDS OF THE OTHERS.

FOREWORD.

The writer on the ancient polity and mythology of that branch of the Polynesian race, which occupied the islands now known as New Zealand, undertakes the task under great difficulties. There is a very extensive literature on the subject, entailing an enormous amount of research, the digestion of a vast mass of material and the comparison of varying versions of folk-lore. It is little enough tribute to Mr. Andersen to say, that in the volume now offered to the reader, he has amassed a great deal of information, and succeeded in presenting a fairly accurate, a readable and entertaining description of early life in Aotearoa and Te Waipounamu. His object seems to have been to convey through the lips of the traditional heroes and heroines of pre-pakeha days a conception of their material, moral and religious environment. The ancient Maori is heard thinking aloud. He is seen in times of peace, a man of industrious habits, pursuing the annual round of duties as cultivator, wood-carver, canoe-builder, architect, hunter, seafarer and astronomer; there is a well-ordered routine, a sufficient scheme of government, cemented by the powerful sanction and influence of tapu. He is seen in his amusements—in the ranks of the ceremonial haka, or round the camp-fires relating with dramatic gesture legends of fairies, demons and gods. There is the picture, more familiar to the reader than any other, of the Maori as a warrior,—a sleuth-hound on the track of a foe, crafty in strategy, remorseless in vengeance, a very beast in the orgies of the cannibal feast. And every detail of each picture is carefully filled in. Indeed, the reader may complain that the conscientious attention to detail has here and there impaired the vividness of the pourtrayal. Translated into the language of the people, whose early life is sought to be depicted, the narrative is enhanced by just such details, the absence of which would subject the author to the criticism of sacrificing truth to mere attractiveness in his presentation.

Mr. Andersen has not attempted any theory as to the origin of the Maori race. But he has compiled even for the scientific student of ethnology and cosmology valuable data from which to base excursions into the debatable field of the "Whence of the Maori."

As a Maori, albeit a degenerate and much-contaminated, I have to acknowledge my appreciation of the conscientious, painstaking and interesting effort of the author to re-construct for us the scenes of the past.

A. T. NGATA.

WELLINGTON,
July 23, 1907.

PREFACE.

An attempt is here made to transport the reader into a new world; new with reference to himself, but ancient with reference to time. The old Maori fisher, the bird-hunter, the warrior, are accompanied in their expeditions; we are at the side of the cultivator, the weaver, the canoe and house-builder, the tohunga; we see the birth, dedication, education and death of warriors god-descended; we hear tales and omens, dream dreams, and feel the prophetic twitchings of Io: in short, we are with the ancient Maori people in their every-day life, seeing their customs, hearing their sayings, loving their land, experiencing the terrors of their omens, influenced by their mana, wonder-filled by their legends and folk-lore.

The rough material for this attempt having been first gathered, it was necessary that it should be set out in a manner not altogether European, yet in a manner from which European taste would not be averse. The colouring and atmosphere must be different: for roses, lions, gold, gems and other old-world poetic accessories being unknown to our dusky people of Ao-tea, all reference to these must be avoided: no man could be lion-hearted; he must fight bravely like the shark: no maiden might have rosy lips, for that would involve a double error; roses were unknown, and lips darkened with tattoo were preferred: golden sunsets and silver tides might not be seen in this wonderland: though the Maori orator—and every man was an orator—had his similes, his metaphors, many beautiful, many as involved as those of our Scandinavian skalds.

It being a common complaint of readers that they are unable to decide, from inspection, if a native proper name is a mountain, a god, a canoe, a man, a monster,—a device has been adopted whereby the distinction may be seen at a glance: the names have further been split into their component syllables; so that, the language, being wholly phonetic, no difficulty need be experienced in their pronunciation, when it is remembered that every syllable and letter has its full value, vowels occurring together being coalesced: a few hints on pronunciation will also be found prefixed to the Index of Proper Names. There are no stumbling-blocks such as many of our English surnames; and when we remember that many civilised beings have two or three polysyllabled Christian names in addition, we need not cavil at Hine-te-rangi-ataahua, especially when we know its meaning to be a little poem—Daughter of the beautiful heaven. There being no *'s'* in the Maori alphabet, possessives and plurals have been avoided: from the former cause no inconvenience will be experienced, nor need any be from the latter; the context will always make the distinction where any is necessary, and the words will appear no more strange than such of our own whose number is common, e.g., sheep, news, &c.

The new world of Maori myth and tradition and story has, so far as art and poetry are concerned, been practically untouched. A time is looked for, and this work is an attempt to hasten its coming, when the world's art will be enriched with scenes from Maori legend; and he who will break away from old-world fetters will find in this land a mine of wealth almost, if not quite, equal to that afforded by Greek or Scandinavian mythology. The dusky skin has been urged as an objection to artistic treatment: but if marble be unsuitable, is there not bronze? Many of the scenes and tales scattered through this book will be found specially written with a view to furnishing subjects for painters and sculptors: poets, too, will revel in good things. If the ideal side has been kept more in view, it has been rather as a set-off against the gross, which has been too often dwelt on, and too strongly emphasised.

The first intention was to make an epic of the whole subject: it was found that there was material for twenty epics, and the poem was therefore laid aside until all had been gathered. This quarrying will supply the artists of New Zealand with ample rough material; the references will indicate where yet more may be found: let them but turn their dazzled eyes from the whiteness of the Arcadian nymphs and goddesses: here are other sources of inspiration, as powerful: anon we shall have a new blossoming forth; a pourtrayal, not of the sunny voluptuousness of the Mediterranean, but of the weird, if at times lurid, strangeness of the Antipodean.

Of past New Zealand writers, I am indebted to John White, whose 'Ancient History of the Maori' has formed my base-work: I feel most affection for Colenso, and to him I owe my deepest debt of gratitude: of present writers, my warmest admiration is for Elsdon Best: a few other workers also stand out from many on account of facilities afforded; E. Tregear with his Comparative Dictionary, and A. Hamilton with his Maori Art: the writings of S. Percy Smith are also invaluable, and all Maori students will read with interest and advantage the lately-issued work 'Maori and Polynesian', by J. Macmillan Brown.

The names and works of authorities whose labours have been utilised will be found in the footnotes: a list of all consulted would include most of those who have written on early New Zealand matters. I wish to acknowledge personal obligations to the following:—L. Cockayne, Ph.D., Cor. F.B.S. Ed., for revision of the scientific nomenclature of the plants; E. R. Waite, F.L.S., Curator of the Christchurch Museum, for similar revision of nomenclature of fishes, and for permission to photograph articles in the Museum; Elsdon Best, for many useful hints and valuable information; the Government Tourist Department for permission to reproduce photographs of Maori carvings, etc.; Grace A. Matthews, for pictorial photographs of native trees; the proprietors of the "Canterbury Times" and E. Wheeler & Son for photographs of scenery, etc.; Whitcombe & Tombs for the use of blocks of birds, plants, etc.

To conclude, I would appeal to the artists of New Zealand: do not allow the scenery, entrancing as it is, to constitute the main subject of study; seek inspiration from the ancient indwellers,—to the picture of whose stirring and myth-shadowed life, the scenery is after all no more than the frame. Has no man the magic to picture a Maui defying death, a Tawhaki hurling his lightning?—the imagination to depict the slaying of Tunarua, the fall of Tu' and his rebels, or the destruction of the Ponaturi?—the poetry to pourtray a love of Tane, or even a Puhi-huia? There has been too much of burlesque; and too little of the literature and art that must, in time, become world-wide in its influences and inspiration.

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WRITERS ON NEW ZEALAND SUBJECTS REFERRED TO IN FOOTNOTES.

A.H.M. 'Ancient History of the Maori', 6 vols., by John White: also 1 vol. of Illustrations. (See M.C.S.)
'Art Album of New Zealand Flowers', by Mr. and Mrs. E. H. Featon.
Birds of N.Z. 'Birds of New Zealand', by W. L. Buller.
C.S.F.P.T. 'Catalogue of the samples of Fibre and Manufactured Articles prepared from Phormium Tenax exhibited by the Flax Commissioners in the Colonial Museum, Wellington, August 1871.'
Ferns of N.Z. 'Ferns of New Zealand', by H. C. Field.
F.F. of N.Z. 'Forest Flora of New Zealand', by T. Kirk.
'Fishes of New Zealand', by R. Sherrin.
'Flightless Birds of New Zealand', by R. Henry.
'Forty Years in New Zealand', by J. Buller.
'Hawaiki', by S. Percy Smith.
'History of Australasia', by D. Blair.
Ika. 'Ika a Maui' (First Edition), by R. Taylor.
J.P.S. Journal of the Polynesian Society.
M.A. 'Maori Art', by A. Hamilton.
M.C.S., or M.T. and S., or T. and S. of M. 'Maori Customs and Superstitions', by J. White: bound up with 'History and Doings of the Maoris', by T. W. Gudgeon. (See A.H.M.)
'Maori Tattooing,' by Major-General Robley.
M.R. 'The Maori Race', by E. Tregear.
M.R. and M. 'Maori Religion and Mythology', by E. Shortland. (See S.D.N.Z. and T. and S. of N.)
M.T. and S. See M.C.S.
N.Z. 'New Zealand', 2 vols., by E. Dieffenbach.
N.Z. 'New Zealand', by Rev. W. Yate.
'Official Catalogue of the New Zealand Industrial Exhibition, 1865'.
Old N.Z. 'Old New Zealand', by Judge Maning.
'Plants of New Zealand', by R. M. Laing and E. W. Blackwell.
P.M. 'Polynesian Mythology', by Sir George Grey.
S.D.N.Z. 'Southern Districts of New Zealand', by E. Shortland. (See M.R. and M., and T. and S. of N.)
'Tales of Banks Peninsula', by Jacobsen: Introduction by Rev. J. Stack.
T. and S. of M. See M.C.S.
+T. and S. of N. 'Traditions and Superstitions of the New Zealanders', by E. Shortland. (See M.R. and M. and S.D.N.Z.)
Trans. Transactions of the New Zealand Institute, vols. i. to xxxviii.
Wohlers. 'Memories of Life', translated from the German by J. Houghton.

NOTE.—Many works consulted, such as Tregear's 'Comparative Dictionary' and others bearing on New Zealand and the Maori people, have not been referred to in foot-notes, and have not therefore been included in the above list: others, such as J. Macmillan Brown's 'Maori and Polynesian', have been published since the text was in great part printed.

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CORRIGENDA.

Page	line				
8	295	For	*TUNA-RUA*	read	“*Tuna-rua*”
28	39	,,	*whiti-anga*	..	*whati-anga*
29	78	..	From	..	For
31	184	..	*whiti-anga*	,,	*whati-anga*
82	19	..	*tupakahi*	..	*tupakihi*
85	138, Note	..	Colenso	..	White
100	743	..	*tupakahi*	..	*tupakihi*
112	281	..	TA-WAI-TIRI	..	TA-WHAI-TIRI
114	327	..	TA-WAI-TIRI	,,	TA-WHAI-TIRI
125	289	..	*Wero-i-te-kotoko	,,	*Wero-i-te-kokoto
129	100	..	grow	..	grown
160	395	..	*HINE’*	..	HINE’
186	47	..	NIWI-	..	NIWA-
195	447	..	*Kai-	,,	*Ka-
209	1018	..	longed	..	longer
313	171	..	*whiti-anga*	,,	*whati-anga*
334	503	..	*kokuhu*	,,	*kohuhu*
352	67	..	HUMARIA	..	HAUMARIA
373	919	,,	as a	..	as to a
386	1482	..	fled	,,	fed

MAORI LIFE IN AO-TEA.

CHAPTER I.

PLANTING OF THE KUMARA.

At the season when the bright stars **Taku-rua* and **Puanga* appear at midnight, in the glittering east, the whole *hapu*, excepting such as are enfeebled by years, gather together at daybreak to prepare for the planting of the *kumara*.

The women having with constant labour borne on bended shoulders fine gravel from the beds of neighbouring rivers, or from the sea-shore, that gravel was spread over the land, cleared of its woody growth with newly-kindled fire. The soil too had been loosened, *rangatira* and slave labouring together, their clothes laid aside as the labour was *tapu*. Seeing them all thus together, the *rangatira* glistening with oil and distinguished with red colouring, the slave dull, black, and mean-looking, one thought of the saying, 'By red and by black the labour is soon finished.' They, standing one behind another, pressed their left foot on the carved *teka*, the step lashed to the long *ko*, their movements being rhythmical with the singing of *waiata* and *karakia*. Songs were sung to *RONGO-MA-TANE*, the god of all cultivated foods, that he might bless their labour, and proverbs were recited to encourage the workers in that labour. They were reminded that 'whilst the warrior stands insecurely, the cultivator will never fall'; and 'that the peaceful dweller at home has his inexhaustible basket of food always beside him'; and 'that the blood of man is from food, his sustenance coming from the land.' Then, too, was *TAMA-TEA* praised: for he first set fire to and burnt up the rank growth, so that man might have a clear space in which to grow food: nor was *MAUI* forgotten: for he caught and bound the fiery *'RA*, preventing his moving so fast over *Whiti-reia*, the shining path of heaven, so that man might have a

[1] *Taku-rua, Sirius. *Pu-anga, Rigel. The month of October.
[13] For proverbs, see list by Colenso, Trans. XII., 10, &c.

longer day in which to prepare the ground for that food. With *RONGO-MA-TANE* were invoked his four sons; *IHENGA*, representing the part of the *kumara* received by the gods in offerings; *RAKIORA*, whose favour gives increase and plenty in the crops and who protects the crops when stored; *PAHAKA*, the deity of the crops whilst being stored; and *MATITI*, the guardian of the door of the storehouse. The goddess PANI, too, was invoked; for to her belonged all *kumara* and roots in store. Should any part of the invocations be omitted, or being uttered, be uttered with error, the *tohunga* committing such *tapepe* would certainly perish, and all the labour be useless and without reward. Useless, too, would the labour be should any woman, weak with her monthly sickness, venture upon the ground.

Several plots of land, scattered and concealed in various parts, were prepared for the *kumara*, lest a *taua* coming suddenly should, in a day destroy the labour of a season; from hence came the proverb, 'With one cultivation man dies; with two he lives.' The better, too, to meet such hostile attack, should it be made at the breaking up of the ground when weapons, as well as clothes, were laid aside, the *ko*, made from the hard wood of the rustling *ake-rau-tangi*, was fashioned so as to serve as either an implement of peace or of war.

The ground having been well loosened and covered with gravel, small hillocks, called *ahu-ahu*, were built up, no hillock being nearer than three spans to its neighbour; and in each a *kumara* was planted, its sprouting roots being turned towards the sun-warmed north. As the *kumara* were being covered carefully with the loose earth, the *tohunga*, moving slowly amongst the hillocks, murmured this *karakia*, partly to the labourers, as encouragement and instruction, and partly to PANI, as propitiation:—

> "Now is the planting season favourably indicated from the sky of the mainland; now is the planting season favourably indicated from the sky of the ocean: Verily, and now it is according to RAU-KATA-URI, together with RAU-KATA-MEA, and ITI-ITI, and MA-REKA-REKA:—ye sought it out; and it was divulged by ye at Waeroti, and at Waerota.
>
> "At early dawn let the attendance here be numerous; let the appearing of the sun be awaited here; be ye all coming in hither from everywhere round about. Here indeed shall be regular distributions of seed; here abundance; here visiting little hillocks; the little hillocks shall be severally visited,—throughout—through all—far on,—round about.
>
> "Thinly encumbered with earth, O son of noble birth! Incline thyself towards the warm sea breezes; thy face shall be favourably marked with the waters causing vegetable growth: be thou soon seizing, grasping the soil with thy rootlets, even as a bird, with its claws, grasps the branch:—for thou art naked, possessing only thy skin; be thou therefore seizing, laying fast hold on the earth; for naked thou art, possessing only thy skin!

[60] Colenso, Trans. XIV., 43. [62] Four sisters of TINI-RAU.
[70] The kumara addressed.

"Whence shall the increase be obtained?—Let the increase be seized, be laid fast hold on through me; that is, the increase from without; that is, the increase which PANI has in her possession.

"O, PANI! O! come hither now; welcome hither! Fill up my basket with seed kumara placed carefully in, one by one; pile up loosely my seed-basket to overflowing: give hither, and that abundantly.

"Open and expanded, awaiting is my seed-basket: give hither, and that abundantly.

"By the prepared little hillocks in the cultivation is my seed-basket placed: give hither, and that abundantly.

"According to the spell of Space is my seed-basket waiting; give hither, and that abundantly.

"By the sides of the borders of the plots in the cultivation is my seed-basket placed: give hither, and that abundantly.

"According to the proper form of power and of influence is my seed-basket placed: give hither, and that abundantly!

"The doors of the row of seed-kumara store-pits are not yet closed hitherwards; the floors of the store-pits are not yet bare to the eye: let all the roots be carefully spread abroad: let the whole be everywhere properly done. Now jump! move your legs and your arms briskly; carry the roots for planting throughout the cultivation.

"Go forth! ye selected food bearing seed of WHAI-TIRI, into the plantation there to be carefully set in the soil, one by one.

"Let the fruitful seed go hither and hither; let them be carefully carried about: be ye diligently occupied in planting carefully.

"Planted, verily planted are the seed of my baskets: spread open, empty, verily scattered around are my used seed-baskets!

"Above in the heavens, there thou art, O PANI! far away out of sight, hidden.—Give thou, therefore, here, in this place, as a reward for our making this real and truthful;—and be it to us alike truthful and real. Yes, just so, indeed."

Should PANI, from whom, indeed, the *kumara* was originally obtained by man, be pleased with the *karakia* thus murmured to her, then in the plenteous crop, gathered at the time when, at sunrise the star **Whanui* disappears below the horizon, would be found a large *kumara* of curious shape. This would be taken by the *tohunga* as the medium between him as representative of the people, and PANI as their benefactress, and cooked in a sacred oven as an offering to the goddess for the first fruits. Should this root be eaten by the people, and its *tapu* be thus broken, PANI would turn, and in anger cause the decay of the whole crop, though otherwise gathered and stored with all care and ceremony. Were the crop not gathered on the disappearance of **Whanui*, it would not remain, undecaying, in the *pataka*, the storehouse, through the cold nights of the winter, of *Hotoke*; but would be destroyed, even as if the spirits, in passing, had entered and rendered it unfit for food; that, too, though the storehouse were well stained with the sacred, spirit-defying *kokowai*. Should **Whanui*, appearing, rise quickly above the horizon, it signified a lean year; but if it rose slowly, there would be abundance of food of every kind relished by man.

The *kumara* being planted, when the young shoots appeared above the surface of the ground, screens woven of the many-branching and odorous twigs of *manuka* were erected beside each

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[110] *Whanui, Vega. This star sets at sunrise in March.
[124] kokowai. A red colour obtained from burnt earth.

root-bearing hillock, to protect the tender plant from the blustering breath of *HAU-NGA-NGANA*, and his ungentle sons. Each day, too, the weeds would be destroyed with the aid of the sharp *tima* and the crooked *koko*, used by the women as they carefully moved amongst the growing plants. Nor were *karakia* omitted during such growing: for a *tohunga*, well versed in all ceremonies necessary for good husbandry, would move amongst the plants every morning, whilst the sky was yet gray, murmuring this *karakia* for growing crops; he having thrust into the ground, on the east of the crop, a branch of *karamu*:—

> "There is the branch erected, the sacred branch of **TU-RORA, RERE-AHI, KORO-HE** and **TU-RONGO**. There is the branch, the branch complete; and standing erect the shreds of toe-toe, of **HAKA** and **HAUA**; so stands the branch erect and complete."

As the roots grew towards the ripening, the women, carefully loosening the surface of the soil, removed a few from each plant: these being dried, and protected from the dews and damp, were stored as sweet-meats. They were called *kao*; and bruised to a pulp in warm water, made a sweet and agreeable beverage, prepared for *rangatira* or visitors of distinction. At this time, too, the predatory rat, attracted by the fatness of the maturing roots, would visit the cultivations: therefore were the old men, unfitted by their years for other labour, set to frighten away the depredators, night and day. Long lines of fibrous *harakeke*, with clusters of broken shells of the surf-loving *kuku* tied here and there, were laid across the ground in all directions, their ends being gathered together in the *whare* where the old men were seated. Continually through the night they would jerk the lines, frightening what marauders had ventured amongst the hillocks with the sudden jangling of the shells.

"Was the *kumara*, sir, indeed obtained from a woman?" asked MOKAI of his father KAPU, as they sat in their *whare* after the labour of the day.

"If the legends of our fathers be credible,—and who can say that they are untrue!—the *kumara* did indeed come to man from a woman: some say she was the wife of *HURU-KI*; some say of *TIKI'*, or of *MAUI-WHARE-KINO*: howbeit, from the woman, from PANI, man first obtained the *kumara* as his food.

"Amongst many others, there were two great sons of *RANGI'* and PAPA', whose names were *TU-MATA-UENGA* and *RONGO-MARAE-ROA*: these two quarrelled on account of

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[142] 'the shreds of toe-toe'—tied at these words, to the branch.
[154] harakeke, flax; kuku, mussel.

a *kumara* plantation called 'Pohutu-kawa,' which lay near the white-billowed ocean. *TU'* went to *RURU-TANGI-AKAU* to obtain weapons for himself, and to him thus coming, *RURU'* gave his own child, gave *AKE-RAU-TANGI.* This child had two mouths, four eyes, and four nostrils to its two noses; and with it as weapon, *TU'* attacked *RONGO'*, defeating and slaying him and his people in the battle 'Moenga-toto.' Having defeated him, *TU'* baked and devoured his brother as food. But *RONGO'* and his people, being thus utterly overcome, no longer bore the semblance of gods or of men, being transformed into *kumara*; whilst, therefore, the red-eyed *TU'* imagined he was devouring his brother and the people of his brother, he was devouring the *kumara* into which they had been transformed. A remnant of the *hapu* of *RONGO'* escaped, and as *kumara* fled for safety to the belly of PANI; even as *RONGO-MA-TANE* and *HAUMIA-TIKI-TIKI* had already fled to the breast of their mother, of PAPA', and there lay hidden from the wrath of their vengeful brother, of the fierce-countenanced *TU'*. Yet another child of *RANGI'* and PAPA' was *ARIKI-NOA-NOA*: he was descended from the back-bone of *RANGI'*; and being transformed into *aruhe*, the sustaining fern-root, was ordained to be food for man in time of war; but *RONGO'*, though his inferior by birth, being descended from the front of *RANGI'*, was superior in *mana*, and as the *kumara* was ordained as food for man in time of peace. *ARIKI-NOA-NOA*, as the *aruhe*, was so named because the root grew commonly and plentifully in the loose alluvial soil, without the sacred labour necessary for the increase of the less vigorous *kumara*. Since, too, it grew thus without cultivation, it was used as food by fierce-hearted and battle-loving men, who were ever at war with and destroying, the men of peaceful pursuits, the industrious cultivators of the *kumara*. Even, too, as these men of war could never dwell amicably with the men of peace, so the *aruhe* and the *kumara* are never laid together in the same store-house. Nor are they even prepared for food in the same way; for whilst the *kumara*, covered with leaves of *para-taniwha*, was steamed in the *umu*, the hot oven, the *aruhe*, first softened in water, was roasted with fire; and, its fibres extracted by diligent beating, the nourishing meal was kneaded into cakes and eaten, or first soaked in the sweet juice of *tupakihi*. The cakes thus prepared for use in time of war were called '*Aka-tu-whenua*.' Fable declares that these two being

[184] hapu, a sub-tribe.
[194] mana, rank, prestige. [210] tupakihi, the plant tutu.

on a day engaged in bantering conversation, at last the *kumara* rudely said to the *aruhe*, 'Thou art an unsightly thing! containing but small sustenance from long eating.' Triumphantly the *aruhe* answered, and his answer has become a proverb, still used.— 'Although I am, as thou sayest, but an unsightly thing to look upon, carry me to the water, soak and prepare me properly, and when the sea-breezes are blowing it will be nothing else but the joyful cry of "Prepare! Prepare!"' Prized indeed is this common lord, the *aruhe*; for even in the diversions of the *kotiro* is he praised. One asking another 'What is thy husband to be?' she is answered, 'A man who well knows how to cultivate the *kumara*'; 'Then,' runs the rejoinder, 'thou must seek such, away in a fine sheltered soil, and under a powerful *rangatira* to protect.' Again one asks another, 'What is thy husband to be?' and she is answered "A man who is good at digging the *aruhe* with the well-used *ko*"; 'That,' comes the commendation, 'is the choice one: always a pile of your own, stacked in store, ready at hand for the wife to pull from.'

"*ARIKI-NOA-NOA*, then, is a god for *TU*; and when the hair of a man or woman is cut, it is put in the fire, together with a piece of fern-root, the root so roasted being kept as a charm, protecting the possessor from evil. Nevertheless, *RONGO-MARAE-ROA* does not in any way cease to feel disgust at *ARIKI-NOA-NOA* in regard to the pungent taste of the raw *aruhe*; for it is more bitter than that of any other plant: and hence the meaning of these proverbs 'The sweet aroma of the ocean breeze,' 'The bitter gum of the flax,' 'The gall of the *ka-rewa-rewa*,' 'The pungent bitterness of the *taro*.' 'The astringency of the fern-root.'

"Since the *kumara* is thus sacred as the food of peace, when a *tohunga* has divined that a *taua* is approaching the *pa* to attack it, he takes *kumara*, then known as *kuratawhiti*, and buries them in the road over which the enemy will pass, chanting this *karakia* called "Whatu-mahunu":—

'Sprouting germ, germs dispensing, dust of the earth, dust of heaven.'

"Should the *taua* pass over the *kumara* buried with this ceremony, the warriors will at once know by the burning pain striking through their feet and into their limbs, that they have broken the *tapu* of the sacred *kumara*, and so have desecrated

[213] Colenso, Trans. XIII., 22. [221] kotiro, girls.
[245] "Whatu-mahunu," A.H.M. III., 103.
[246] A.H.M. III., 104.

the gods; they will therefore turn, and, fleeing in disorder, in their panic the *mana* of the *karakia* is seen: and the destruction the *taua* intended for the *pa* will, through the anger of the gods, fall upon those who meditated that destruction. Fearing this, a *taua* will, if wise, avoid all common approaches to the *pa* they design to subdue, and rather than incur the wrath of the gods will, with much labour, make their own pathway.

"It is said that the *kumara* was obtained for man in this way. Upon her people desiring food, PANI caused the wood in a great *umu* to be burnt, and whilst the people wondered whence the food was to come that could fill so large an oven, she, standing in the stream, in 'Mona-riki,' from her own body filled her baskets with *kumara*, and cooking these on the glowing stones, now ready, distributed the food amongst the people. It chanced that one morning a man named PA-TAI-TAI, or as some say, a man in the shape of the inquisitive *moho* bird, watched her, hidden in the growth on the bank of the stream. Seeing her action in procuring the *kumara*, 'Ho!' thought he; 'from her inside it is that our food comes; even as it is said in the *waiata* from ancient times:—

> "Descend from the back the great root of **RANGI'**: descend from behind, the fern-root: descend from the front, the kumara, by **HURU-KI** and PANI. Then it was nourished in the mound, the great mound of **WHATA-PU**, great mound of PAPA', great mound of **TAU-RANGA**. There was seen the contemptuous behaviour of **TU'**, there were they hungered after,"

and coming to this part of the *waiata*, the man in his surprise made a noise such as the fowler makes with his lips, when, hunting the *kukupa*, he wishes to startle the bird. She in her shame at being thus observed, fled, leaving the *kumara*, and these were thus secured for man. Alarmed for the safety of her other children, she and her husband, *HURU-KI*, bade them conceal themselves, lest *TU'*, the warrior of war, turn against them also and destroy them. One fled to the mountains; and hiding in the breast of PAPA', lo, it appeared above the surface as the *papaka* fern: another, delighting in the sweet song of the timid *tui*, and the love song of the audacious *ticke* and other mellow-voiced children of *TANE'*, fled to the forests, where it appeared as the *huruhuru* fern: another sought the seashore, that it, in the darkness of the breast of PAPA' might be reminded of the brightness of the flashing seas by hearing the trampling of the broken surf; from which, too, comes hoarsely, the voice of the deity TANGI-AITUA; there it appeared as the *taroa* fern: another sought the river bank, so that in the warm and quiet

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[283] Colenso, Trans., XII., 162.

nights it might hear the many descendants of that heaven-descended monster, of *TUNA-RUA*, slain by the hero *MAUI'*, flopping in the gently-rippling water: there it presently appeared as the *papawai* fern. But indeed, though their bodies were thus hidden in the earth, their presence was revealed by the appearance of their thickly-growing shoots, which were no other than their hair. Whilst yet *RANGI'* and PAPA' lay in their close embrace, the *aruhe*, which is the fern-root of all kinds, grew upon the great back of *RANGI'*; but when these parents of *TANE'* were parted asunder by him their son, the roots of the *aruhe* fell rattling upon PAPA', hiding within her warm and bleeding bosom. Soon, too, their graceful spiral shoots appeared; these, too, were eaten by man; and because they revealed to him the hiding-place of the crisp, white root, they were called 'The maid who showed how to dig up her lord.' As is said in the old *waiata*:—

> "This tradition, not from me, was from ancient times; mine is an announcing only, a proclaiming to the habitable world: thus I speak forth that thou mayest hear: nevertheless it has been repeatedly heard. From RARO-TIMU was born the closely-woven mat of the sky, which verily formed the aruhe: there upon the great broad back of RANGI', was it clinging closely. But when TANE' uplifted his father on high, separating him forever from his wife, from PAPA', then the aruhe fell off, rattling down below to the earth beneath, who received it, thenceforth to stand in her fruitful vales and sides. In times of ignorance were they thoughtlessly collected; but thoughtful ability first properly selected them, planting them fittingly out in little holes, thrusting them in securely, so as to become firmly fixed roots of HAUMIA'. At length the spiral shoots appeared, uprising amongst the habitations of men; and they were named 'The maid who shewed how to dig up her lord.'"

"Does it not seem strange, sir, that both the *aruhe* and the *kumara* should thus have come from PANI, seeing that one cannot now be stored with the other; and that though both are sacred, their sacredness is not the same, but is indeed antagonistic?"

"As *TU-MATA-UENGA* and *TANE-MAHUTA* were both sons of the same parents, both also being of natures different, so the *aruhe* and the *kumara* might be children of one parent. But, whilst they were brothers, they were not twin-born; and whilst the *kumara* crop is gathered at the setting of **Whanui*, when **Pou-tu-te-rangi*, the star ruling the dry moon, is well on the wane; just before, too, the *koe-koea*, leaving the sheltering boughs, becomes a lizard lurking amid rocks and in hollow trees; the *aruhe* is dug up with the four-eyed *ko*, when that lizard, emerging from its recesses, loses its creeping shape

[310] Colenso, Trans., XIII., 23.
[334] *Pou-tu-te-rangi, Altair, sets at sunrise in May.

in the shape and feathers of a bird; when, too, the *kowhai* with its yellow masses attracts the *tui* and other honey-loving children of the ever-living forest-god, of *TANE-MAHUTA*. Whilst, therefore, the newly-planted *kumara* were still under the ground, the supply of the season gone being exhausted, there was yet an abundance of the *aruhe*; *kowhiti* for the *rangatira*, *huirau* for the *toa*, *paka* for general feasting, *nga-peha-peha* for common use, the broken ends and scraps, the *paka-kohi* and *pitopito* falling to the lot of the slaves, such as we are, my son. Then, indeed, as the fable says, are there joyful cries of 'Prepare! Prepare!' "

"Was not that a strange child of *RURU-TANGI-AKAU*; the child *AKE-RAU-TANGI*, the weapon of *TU'* in his contest with *RONGO'*? When, indeed, was there a child who had, like him, two mouths and four eyes, and four nostrils to his two noses! even *PUNGA*, the repulsive son of sea-loving *TANGAROA*, begot no child so evilly-formed."

"Who can declare what forms the deities of old could assume, or in what form their offspring were created? For *MAUI* assumed at will the form of a *kukupa*, and put upon *IRA-WARU* the shape of a deep-throated *kuri*, a dog: the children of *TANE'*, too, bore branches, and leaves upon those branches, even as though they were trees. Perhaps, too, the rustling *ake-rau-tangi*, moved by the winds, is still repeating this story, could we but understand it. But this child of *RURU* is indeed no more than the *ko*, still used by man in his warfare against the *kumara*, which he devours, even as *TU'* of old warred against and devoured his brother *RONGO'*. *AKE'* was so named since it was made of the hard wood of that tree; and it was the child of *RURU-TANGI-AKAU*, which means no more than the sheltered, resounding thicket by the sea-shore."

"Then the *ko*, thus formed, was also the weapon of *TU'*, and was no living being?"

"Not otherwise: and of the faces carved upon the *ko*, one is for watchfulness in the labour of cultivation, and one for watchfulness to guard against surprise by an enemy; so that, as I before said, it is fashioned to be an implement either of peace or of war."

"Are then the *anuhe* and the *hotete* sent by *TU'* or other evilly-disposed deity, to destroy the young plants, that man may be deprived of this sacred food of peace?"

[344] kowhiti, &c., Colenso, Trans., XIII., 21.

"Those loathsome caterpillars may well be sent by some malignant deity, for they fall as the rain falls from the cloudy depths of 'Kiko-rangi.' In the evening the plants may be green with many young shoots, and in the morning covered with innumerable creeping creatures that devour the tender leaves. Hence it is said of a greedy person, who going from basket to basket at meal times, selects the best bits, 'Ugly great caterpillar, always greedily nibbling.' Then must this loathed enemy be gathered and burnt, lest there be no crop, and no savoury during the long cold nights of *Hotoke*. Yet, strange to say, from such of these caterpillars as, creeping into the ground, there lie sleeping, green shoots appear; springing from their necks, becoming another plant, growing and feeding on the *anuhe* so sleeping. Nor is this creature frightened away by the jangling of shells, nor destroyed, like other creeping enemies of the young leaves, by the pungent smoke of *kawa-kawa* branches and leaves, slowly burnt amongst the hillocks: it must be gathered, and that speedily, and burnt with fire."

"How, sir, is it possible for living things thus to fall from the heavens?"

"Did not the rebellious spirits fall from the upper worlds, and does not the soul of man descend from 'Hau-ora'? But, indeed, it is said that the husband of PANI journeyed to *WHANUI* to obtain *kumara*, but was denied them by that deity. He, however, obtained some by stealth, and with them returned to the world. *WHANUI* sent his *taua* to avenge the theft, and the old legends say that this *taua* was composed not of men nor of spirits, but of *anuhe*, and of *moka*, and of *toronu*; insignificant creatures enough, but dreadful in their uncounted numbers. This *taua* did not attack the man himself, but attacked him through the *kumara* stolen by him. *WHANUI* is indeed supposed to be a star of the heavens; but he is by this seen to be a deity, whose *aria*, like that of *RONGO-MAI*, is a star."

"Were all the many kinds of *kumara* which are obtained from PANI, or has each its own progenitor? for, if each has its own, many indeed are the deities of this single plant."

"From PANI all were obtained; therefore is the *kumara* cultivation called 'the belly of PANI': from her came the white, the red and the purple-fleshed roots, and the roots with skins of different colour, as well as the smooth and rough-skinned, and roots of diverse shapes, such as were brought by our ancestors in the fast-sailing '*Arawa*.'"

[400] Best, J.P.S., XI., 137.

"Did all the *kumara* then, sir, come in the '*Arawa*?'"

"Not so; the '*Arawa*' brought her roots, and the '*Tai-nui*' her roots, and the '*Taki-tumu*' her roots: each brought her own, and with them their *karakia* and gods ruling the growth of the plant, *KAHU-KURA*, *MAUI-I-RANGI*, and MARI-HAKA. These gods, too, may cause the root of this plant to throw forth leaves of a plant that is not a *kumara*, nor will it produce *kumara*: this they will do should the planter offend them by the desecration of their *tapu*, or by slighting their *mana* in unworthy acts or words. MARAMA, priestess of the '*Tai-nui*,' incurred in this way the displeasure of the gods of the *kumara* and the increase of fruits. Being at her own request set on shore with her man-slave at Whare-kawa, whilst '*Tai-nui*' continued sailing down to the north, she degraded herself with that slave, afterwards rejoining the '*Tai-nui*' and with its people proceeding to Kawhia. There she planted the seed brought by her over the tempestuous ocean from Hawaiki; but to her shame, the *kumara* roots threw up *pohue* plants; the *hue* threw up *mawhai*; the *aute* became a *whau*, and the *para* a *horokio*."

"But were there no *kumara* growing in Ao-tea-roa before the time of the arrival of the '*Arawa*' and her fellows from far Hawaiki?"

"As the colour and the nature of the tree are dim with distance, and mists hanging over it, so that one cannot with certainty say 'Yonder is a *hinau*, or yonder is a *kohe*', so are the old legends. The legends without doubt are there, but one man sees them in one shape, and another in another; and if dispute arise, one may be wrong, or both may be wrong: we indeed, can only take as true such as our fathers have told us are true; but of the others, even if untrue, still they are there. And of the *kumara*, it is said that before the '*Arawa*' with TAMA-TE-KAPUA braved the wide sea of KIWA, that root was brought hither by *RONGO*, the Strider. He, on account of some dissention with his friends in Hawaiki, left them, together with *KAHU-KURA*, the deity of crops; and arriving in this place, in Ao-tea-roa, but in a more southerly portion of it, he discovered the 'KAHUI-TIPUA,' with their powerful *rangatira* TOI, RAURU and others. These ordered food to be prepared for the stranger. Thereupon, he heard a noise of beating and pounding, and asking of his hosts the meaning of the noise which he heard, they

[439] A.H.M., IV., 39. Colenso, XIV., 41.
[454] A.H.M., III., 98, 111.

answered, 'The people of the land are at work.' Food being set before him, he discovered that the beating was the beating of *aruhe* and berries of the *hinau*; but he did not relish this food, and requested that water might be brought to him. Upon this being brought and set before him in calabashes made of the gourd of the *hue*, from his belt he produced *kao*, crushing them in the water, whilst he murmured this *karakia*:—

> **"Falling, falling is the end of the kumara, in the presence of an assembly, though few there be from Ma-te-ra and Hawaiki."**

He then gave the water, thickened with the crushed *kao*, in ten times seven calabashes to his hosts; they drank of it, and delighted with its agreeable sweetness, they asked, 'Whence comes this food?' He answered, 'Who knows?' Again they asked him, 'Whence comes this food?' and again he gave them the same answer. On the following morning as *'RA* emerged from the low mists and shadows in the east, he called to them saying, 'Come outside.' They came, but looking around and seeing nothing that could not always be seen, they asked what he wished them to see. He answered, 'Behold that part of the heavens whence the red sun arises; the dwelling-place of '*Kawa-kawa-nui*' and '*Pipiko-nui*.' They asked, 'Is the *kumara* from thence?' He answered, 'Yes.' 'How can we reach that place?' said they: he answered them, 'Who knows?' Pointing to a tree he said, 'What is that we see?' They answered, 'A tree.' 'Out of that tree,' said he, 'let a *waka* be built.' Out of that tree, therefore, two *waka* were built; the first, for themselves, was called '*Arai-te-uru*'; the second, for *RONGO'*, was called '*Manuka*'; each *waka* was one *kumi* in length. The first *waka* being finished, the people performed the rites and chanted the *karakia* to prevail on the gods to close up the holes out of which the winds blew in the *Tamatea* nights, and to calm the roughness of the ocean; and, eager to procure the coveted *kumara*, they set sail before the '*Manuka*' was sea-worthy. They returned deeply laden with roots, carefully stowed, but were disappointed when they found, on planting them, that they failed to grow; the reason, unknown to them, being that they had procured *kawa-riki*, or old roots, and had learned no *karakia*.

"Meanwhile *RONGO'*, or *RONGO-I-TUA*, also sailed away towards the east, to Hawaiki. On reaching Whanga-ra, a sunny cove bordered in part with high cliffs, where the *kumara*

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[489] kumi. Ten maro; a maro equalling a fathom.

grew, they heard the people above in the *whare* of the *rangatira*, repeating the *karakia* for the successful cultivation of the *kumara*. 'Ah,' said *RONGO'*; 'these *karakia* are what you need; learn them.' They learned them, and observed that in each plot where *kumara* were planted three staves were erected, representing the three gods presiding over these cultivations; two, *KAHU-KURA* and *MAUI-I-RANGI*, representing males, and one, MARI-HAKA, representing a female. Before these the *karakia* were repeated, and the *ta-mahu* offerings of *koromiko* leaves and young shoots were presented. Then it was that any error or omission, any *tapepe*, made by the *tohunga* or people in performing the rites and chanting the *karakia*, would result in the death of that *tohunga*, and the destruction of the crop by the offended gods. Then the crew of the '*Manuka*' heard a shout uttered by the people above them. Hearing the shout, they asked, 'What are they doing?' He answered, 'They are preparing to set the *kumara* crop.' Again the shout was heard, and again the crew asked, 'What are they doing?' He answered, 'With the long and two-faced *ko* they are digging the ground for the crop.' Again the shout was heard, and *RONGO'* said 'They are setting the crop.' Another shout, and they were taking the young shoots from the *kumara*-bulbs to plant for a future crop; another and the ceremony of procuring a good crop was performed. Since that time, even until now, the labourers shout together as the various operations of the planting proceed; when they lift the *ko* to dig, when they lay the *kumara* in the *ahu-ahu*, and when they perform the ceremony ensuring an abundance at the time of harvest. Having thus learned the *karakia*, the roots for which the *karakia* were to be used were obtained. They lay in plenty in the cliffs Pari-nui-te-ra, and Pari-nui-te-rangi, and to cause them to fall into the *waka*, *RONGO'* uttered this *karakia*:—

> "The ko, the big rain, the long rain, the hail, the sunshine and shower, the big drops of rain, of squall, and of gale,—**RANGI'**, oh! allow them to depart. **RANGI'**, make them bald, and let the offspring of PANI now greatly stare, and let the offspring of **MATUKU** now timidly stare. My skin is rough and chapped by **RANGI'**. Oh! that I now might hear the voices of the gods! Oh! that now I could hear the voices of the ancients!"

This being ended, the *kumara* fell from the cliff, loading the *waka* with precious freight. Enough having fallen, he again uttered *karakia* that the falling might cease:—

> "I am satisfied. I have handled the great and valuable of **MATA-RANGI**. I am satisfied with that I have, with that obtained from the cliff of Hawaiki!"

"Then whilst the crew returned to their home, loaded with *kumara*, and remembering the *karakia mana*-filled, *RONGO'* remained for a time in his old home, in Hawaiki. Desiring again to be with the 'KAHUI-TIPUA,' he crossed to Ao-tea-roa on a curving rainbow. The first time he had crossed on a fallen tree, from which, indeed, the two *waka* had been made; but now the 'KAHUI-TIPUA' saw a bright rainbow which suddenly assumed the form of a man, and *RONGO'* stood before them: he was thenceforth known as *RONGO-TIKEI*, or *RONGO'*, the Strider. Whilst, therefore, Toi taught men to use *aruhe* as food, beating it from its fibres with the wooden *paoi*, *RONGO'* first gave them the *kumara*. The meaning may, indeed, be that *RONGO'*, introducing the root needing the patience of peace for its cultivation, put an end to those times of strife when man, engaged in unceasing warfare, used only the uncultivated *aruhe*.

"Legends say, too, that it was this visit of the 'KAHUI-TIPUA,' together with the return of *RONGO'*, that caused the turbulent dwellers in Hawaiki to build and man the '*Arawa*' and other *waka*, leaving, in disruption, the old and narrowing home for the new lands far across the great sea of Kiwa."

"If *RONGO-I-TUA* and *RONGO-TIKEI* be one and the same man, is it not also possible that this man, for some other characteristic, was given the name *RONGO-MARAE-ROA?*"

"Of men in times so distant, nothing can with certainty be spoken. As through a haze a man, seen, may appear many, and each indistinct appearance receive a different name, so it may be with the men of old. Different *iwi*, too, may each give its name. *RONGO-I-TUA*, indeed, has a third name, sometimes given to him; that is, *RONGO-I-AMOA*; and as red-eyed *TU'* had five names, and *TANE'* had five, descriptive of their varying and god-like qualities, so, too, it may have been with *RONGO'*. He told men of the *kumara* as *RONGO-I-TUA;* with them sought it as *RONGO-I-AMOA*; brought it as *RONGO-TIKEI;* was guardian of its strengthening power, as *RONGO-MARAE-ROA;* and its deity as *RONGO-MA-TANE*. As a deity he is god of the left side of man: *REHUA* and *TU'* being gods of his right side. His belt, too, called '*Mau-hope*,' from which he took the *kao*, is sometimes said to be the arching and cloud-born rainbow; for the end of its arch stood, indeed, in Hawaiki,

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[561] Best, Trans., XXXVII., 137.
[572] Iwi. A tribe; hapu being a sub-tribe.

whence the *kumara* first came to Ao-tea-roa. It is said, too, that this food grows on the cliffs of the spirit-thronged 'Reinga': for men having died and descended thither, refusing to partake of the food there offered to them, have returned to the joyous world bringing with them the treasure of 'Reinga,' the *kumara;* though, indeed, they have always lost that treasure ere again emerging from the darkness through the writhing sea-tangles."

"With so much uncertainty, sir, how may we know which legends to believe? and may not the same uncertainties exist in the rites and *karakia*? then, where all differ, some at least must incur the wrath of the gods through *tapepe*. It seems to me that man is so surrounded with uncertainties that, like the fish in the meshes of the yielding but unbroken net, he has no possible escape from death."

"Not so: for each *hapu* has its own rites, its own *karakia*, its own legends, given to it by its progenitors of old: as is said in the proverb, 'It was not one man alone who was awake in the dark ages.' Though all have the same gods, their *atua* are different, seeing that each ancestor of *mana* becomes, on death, such an *atua;* and it is these that the *hapu* must propitiate as well as the primal gods: for these have special control of the *hapu*, as the gods control the whole race descended from the god-made TIKI'. Though knowing the legends, the *karakia*, the genealogy of other *hapu*, such knowledge is of no avail in the furtherance of our own welfare: nor must the lore of another *hapu*, though known, be lightly treated, lest their just resentment be thereby incurred. The man, then, who knows well the lore of his *hapu* is freed from all uncertainty whilst remaining in that *hapu;* only his own *atua* have power over him. Other lore he may hear, but must not heed: even as the spearer of *kukupa*, hearing and seeing other birds by the way, deviates neither to the right nor to the left, but proceeds directly to the place first determined."

Whilst his father was speaking, MOKAI had been listening both to his words, and to a subdued but growing sound from some remote portion of the *pa*: now rising hurriedly and drawing aside the *tatau*, the door, he looked out into the darkness; seeing a glow, and now hearing the cries more clearly, 'A fire!' he cried, and disappeared in the night.

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[601] Proverb, Tregear, M.R., 78.

Chapter II.

THE MURU.

The glow in the sky brought to mind the legends of old days, when *TANE'*, seeking to beautify the breast of his father, of *RANGI'*, had spread upon it the red of the *kura;* not having, as yet, discovered the sparkling stars, displaying their beauty upon 'Mahiku-rangi.' As Mokai had gathered from the cries, still increasing, it was the burning of a *whare* that had disturbed the deepening quietness of the night, lit by stars undimmed by any moon. He hastened along among the *whare*, towards the place whither shouting men and screaming women were hurrying in shadowy numbers.

A *kauta*, though its walls were of the uninflammable stem of *mamaku* and other great ferns, had taken fire; and it was supposed that a burning shred of its light thatch had been carried up by the heat of the flames, and mounting beyond their influence, had floated down, alighting upon the *toe-toe* thatch, firmly held by its lattice of *manuka* rods, of the *whare-puni* of one Pare-inu-ora, a *rangatira*, and renowned hunter. The *kauta*, with the dividing stacks of firewood within it, was now a glowing heap, a burning fragment springing upwards now and again, upon the quivering heat; either disappearing as it rose, or falling diminished to a faint spark, at a distance from the fierce red glow. The *wharepuni* burned fiercely, the whole roof being in flames, leaping and crackling; and it was the fiery flocks that rose from the ridge-pole, causing danger of further fires, that filled the beholders with excitement and apprehension. Every winged flame that hovered over another *whare* caused cries of dismay, and the hurrying of feet to extinguish it before it should seize hold of its food, quickly devoured when seized. Though there was a water-pool near by, it being *tapu* to Ihi-i-te-rangi and other *rangatira*, it could not be used to extinguish the flames; the more so since they had

Muru. Enforcement of damages as punishment for carelessness, &c.
[3] kura, red ochre. [11] kauta, a cooking-shed.

originated in the place where cooked food had been prepared. Water from the river, though distant, was hurriedly brought in calabashes and other receptacles, but not in sufficient quantity to do more than slightly check, and that only for a time, the devouring flames.

Pare' and his lamenting wives, having barely escaped through the low doorway, stood watching the fire with rueful faces; their younger son, Maiti, standing crying beside them. The flames licking around the grimacing *teko-teko* at the gable, its open eyes seemed to flash angrily upon those below; flames, too, appeared to issue from its mouth; and Pare', intently watching the *teko-teko*, paid no heed to his son, who, pulling his father's hand, said, amidst tears, that his elder brother Wana still lay sleeping in the burning building. At length the import of these words reached him, and rushing to the low doorway, the *tatau*, whence now smoke and occasional flame issued, he entered amid renewed cries; soon emerging, dragging after him his son, either still soundly sleeping, or stupefied by the dense smoke filling the interior of the *whare*. The son, nearly of an age to join in the warfare of the men, slowly awoke; and it was discovered that, lying near the end of the *whare*, he had been severely burnt along his left leg and side: the father's shoulders and arms, too, were now smarting from the fierceness of the hot flames that had beaten upon them.

Piece by piece, the burning *toe-toe* and *raupo* of the thatch fell between the *kaho*, lashed to the stout *heke*; each fall sending up its fiery sparkles; the laced reeds of the wall burned, and twisted, and glowed; soon only the gaunt ribs and backbone of the *whare*, smoking and glowing, stood over the red heap below. The danger from the flying shreds passing, little by little the people dispersed, and the clamour subsided. Then, too, the burns of Pare' and of Wana more perceptibly smarted and stung; nor were there any salves prepared by which their pains might be alleviated. Either *kopata* leaves must be bruised and mixed with water, or the exuding *pia* of aromatic *manuka* trees be gathered and applied to the scorched parts. The inner bark of *rimu*, too, bruised to a pulp, or the infused liquor of *kopa-kopa* leaves might be applied; but were such remedies prepared beforehand, in place of being remedies they would prove provocatives; for he who anticipates a wound invites that wound. Since neither leaves nor bark could be obtained till

[57] kaho, battens; heke, rafters. [65] Goldie, Trans., XXXVII., 114, &c.

morning, the sufferers, meanwhile, must needs resort to other means. Powerful means, too, were at hand; for by *karakia* they could allay the burning smarts; and murmuring these, they returned to their broken rest, wishing for the day.

Scarcely, however, was quiet restored, when fresh cause for dismay arose. Renewed cries announced that the devouring fire had not yet finished its destruction. Now easily awakened, and a second time emerging, the people with consternation saw that the flying sparks, alighting in the dry moss and fallen leaves, had been fanned into the flame that now leapt amongst the trees of the *wahi-tapu*, the sacred repository of food remnants of *tohunga* and *rangatira*, of hair cuttings, and other things *tapu*. Standing well apart from the growing bush beyond the palisades of the *pa*, and being, moreover, of no great extent, the burning of the trees in the *wahi-tapu* was in itself no more source of danger than the burning of the *whare*; but the violation of the sacredness filled the people with terror, so that even those who before were noisiest, now stood silent.

Through the son of Pare', too, they learned that an omen of fire had the previous day passed disregarded: a spider, moving up the reeds of the wall to the laced *nikau* leaves of the sloping roof, had spun and sent out a floating thread: that thread had reached the floor, and had fastened to the dry *raupo* and rushes, that morning renewed. Despite the omen, and was it not a warning direct from the *atua* of the *hapu?*—no other care than usual had been bestowed on the fire in the *kauta*; nor had *karakia* been said to avert the evil; and it was supposed that the *atua* had therefore, in punishment, brought this mischief not only upon Pare', the offender, but upon the whole *hapu*. People murmured: his remissness had endangered them as well as himself: their *whare* were in danger of burning through the burning of his, and their lives were in danger through the desecration of the *wahi-tapu*. Wana, moreover, was injured; as his uncles, the brothers of his mother, had said, the life of a promising young warrior, a *toa*, had been jeopardized: truly the whole *hapu* had suffered through the carelessness of Pare'.

Amid their murmurs, they fell to remembering the extent of the possessions of Pare' that had escaped the flames. His *waka*, lying drawn up on the river-bank in a clump of *koromiko*, were uninjured; nor had any of his *whata* been touched, with their plenteous store of potted birds and fish, dried in the sun

[112] **whata, a storehouse for food.**

and over fires: wonderful at this time, too, in his *pataka*, beautiful with carved work and *kura*, were some *kumara*, yet unconsumed: then, too, there were his *here*, spears of *tawa* saplings, five *maro* in length, laboriously shaped and polished, for *kukupa* and other birds; his *hoata* and *tao*, of *rata*, *manuka* and *ake*, for warfare, as well as other weapons; perches and snares for *tui*, and poles for *kaka*: *toki*, too, he had, well made and beautifully carved, ornamented with the white hair of dogs, descendants of *IRA-WARU*. Mats he had, finely woven and well-adorned with *taniko*: they hoped, too, that his carved *waka-huia*, containing red feathers of the *kaka*, and precious plumes of the *huia*, *toroa* and *amokura*, gathered with great labour, had not been destroyed: for none but the best hunters could acquire such treasures by the skill of their hands: nor need a *rangatira* with a mat of these red feathers or a plume of *amokura* await the year of plenty of the *titoki*. He had, too, calabashes of *houru*, difficult of procuring, besides many other things they hoped they had forgotten.

When, as a younger man, he sought a wife amongst the daughters of the *hapu*, the heart of PARE' had gone out to RAU-MUMU: she, to prove his courage as lover, had dared to enter a *wahi-tapu*; the very one, indeed, that now was burning before their eyes: and he, though with apprehension lingering within him, had followed her. He, too, had dropped in her path a string of flax, loosely looped, awaiting her reply to this declaration of his love. Had she returned it with the loop unfastened, he would have understood it as a refusal, and that further overtures would be of no avail; but she returned it with the loop tightly drawn, around the glossy neck of a fat *tui*, a *koko*: from this he had gathered that his love was returned, and that *koko* would sustain her affection in the days to come. From the sweetness of her voice in his ears, one would suppose that, with the bird, its song too had passed between her darkened and line-encircled lips. Striving to excel in the snaring of *tui* and other birds, well-relished, PARE' became a hunter of great *mana*, and was ere long the most renowned hunter of his *hapu*; a fisher, too, of more than ordinary

[114] pataka, an ornamented store for kumara.
[116] here, bird-spears. [117] maro, a fathom.
[118] hoata, a barbed spear; tao, a short spear. [120] toki, axes.
[123] taniko, an ornamental border.
[124] waka-huia, a carved box (jewel box).
[129] titoki, a berry yielding an oil used for anointing chiefs (rangatira).
[130] houru, the most valued kind of red ochre.

skill. The *whata* of Rau', therefore, never lacked its delicacies of fat birds and fish in abundance.

Thinking of these things, the murmurs of the people subsided. Pare' had indeed been careless, but many goods, precious and worthy to be secured, still remained. Whoso was so fortunate as to become the possessor of his *heru*, or his snares, or his hooks, might also become possessed of their *mana*. They, by *muru*, might honour him and enrich themselves. Thoughts of the *whata*, too, consoled them; they could almost feel the omens in their chins, promising fat and juicy foods: a *taua-muru* must indeed visit him; nor would his friends composing such *taua* fare ingloriously.

Whilst these thoughts occupied their minds, blunting their resentment, the fire slowly diminished; and its glow, dying, gave place to one wider, though less lurid; the glow of *TAMA-NUI-TE-RA* emerging from his cave, from 'Rua-o-te-Ra', flinging a dazzling lustre over the rolling seas of the east.

The planting of the *kumara* being first finished, and ceremonies performed by the *tohunga* to remove the *tapu* from, and make *noa*, all those engaged in the planting, by the *karakia* called "Te Maire-hua-kai-a-Maui' " beginning

> "**MAUI'**! oh give your comb for the eel-weir that the comb of **MAUI'** may come with the shining moon,"

preparations were eagerly begun for the *taua-muru*; and Pare' being a man of greater possessions than *tapu*, many were the friends ready to assist at the stripping. MARAMA, shining full and bright at the time of planting, but now waning, was at *Tangaroa-roto*, its twenty-fourth day; when weapons, already war-perfect, were yet re-furbished: oil and *kura* were prepared for the anointing of their bodies, mats and plumes for their adornment. Pare' sat, as was his wont when not hunting, nor fishing, nor warring, polishing his valued *mere-pounamu*, a *manatunga*, filled with the *mana* of many and renowned ancestors. With it in his hand, Pare' could foretell success or failure; its flashing inspired him with courage of coming victory, its dullness warned him of defeat, certain, and to be avoided. Though, indeed, he sat thus, as if unconcernedly, his thoughts were fixed on the coming of the *taua*; was it to be great as his *mana* surely warranted? Two nights gone, his brothers-in-law had said to him, "When the

[160] An itching in the chin was an omen of fat food coming.
[172] A.H.M., II., 126. The word heru means both comb and eel-spear.
[183] mere-pounamu, a greenstone mere; manatunga, an heirloom.

moon, now waning, is in *Tangaroa-roto*, we shall be in thy *marae*." His wives and slaves, too, with busy feet moved about preparing food for the expected visitors. Though they, like their lord, regarded the *taua-muru* as honourable, and greatly to be desired, the thoughts of the wives moved with apprehension in the days of scarcity so suddenly to be brought upon them; when their *whata* being empty, the deity *PA* would torment them with hunger, patiently to be borne; and a craving for fatness of food, slow in coming, and hardly to be procured. The yellow flowers of the *kowhai* having already fallen, and berries become scarce, the birds, too, were becoming thin and unpalatable. The *kukupa*, now feeding on the young green shoots of the *kowhai*, had lost its plumpness; its flesh, too, through its also eating the leaves of the *pororua*, would have acquired a bitter flavour. The *tui*, no longer wild and shy, and the *kaka*, would also be poorly fleshed; and the haunts of the *parera* and *kiwi* were too distant, one in inland lakes and streams, the other in secluded marshes and mountains, to allow of plenty of either being obtained. The diligence of Pare' must therefore be diverted to fishing rather than hunting; to the catching of *tamure* lustrous-scaled, with shell-fish baited hook, cast in the surf when the wind blew from the land; of *tara-kihi*, *ara-ara*, and the grunting *kumu-kumu*; of *manga*, plenteous in this season and the season of *Nga-huru*, caught with a trailing hook; of *kanae*, dragged from the shallow surf in nets worked by men wading from the beach; of *moki*, netted in the open sea, together with *aua*, though the great shoals of the sharp-boned *aua* would not again appear until after the transformation of the *koe-koea* to its lizard shape.

Thinking of these things, chattering of them also as they moved busily here and there, the wives of Pare' cheerfully concealed what regrets may have arisen within them,—and who would not feel regret at such sudden and complete depletion? From many *papa'* they uncoiled the tightly-bound vines, and loosening the strips of *totara* bark, ornamented with feathers, disclosed innumerable *poha*, made of the bladder of sea-kelp, of *rimu-rapa*, all filled with luscious *titi*, killed by firelight at the cliff's edge as the flocks at night flew inland from the darkened sea; and their bones having been removed, preserved

[192] marae, courtyard, or open place before a whare or in a kainga.
[214] Nga-huru, Autumn. [219] The beginning of Winter.
[224] papa' (papapatua), cones of preserved birds. [226] receptacles.

in their own fat, melted before fire. They also brought out calabashes of *kuku* and *koko* thus preserved, the white flesh of the *kukupa* reminding one of the proverb concerning the pleasure of beholding a handsome man. Besides these delicacies were *kaka*, and swamp-loving *pukeko*, and *kiwi* hunted by torch-light with dogs whose necks were hung with rattling twigs, and beech-loving, burrowing *kakapo*, and *koreke*, and *parera* snared in inland haunts, or, with dogs, hunted when moulting and unable to fly. Of fish, too, there was *tuna*, and *mango*, and *kanakana*; the *mango* dried by the sea, the others dried over fires in their skins, so that the juices and flavour might not be lost. A few large loaves there were, of *renga*, the meal of the *hinau* berry, and of *pua*, made from the *hune* of the *raupo*. Dried shell-fish there were in abundance; also, as was surmised, a supply of *kumara* unconsumed, besides *taro*, and *aruhe* of all kinds. Disclosing their wealth, the women, proud of being its possessors, yet felt involuntary pangs to think how soon it should pass to others. Noted, indeed, must be the *taua* that should do such savouries justice. From the forest snares, too, set in prepared tracks, large numbers of *kiore* had been taken: these, their bones broken and extracted through the natural vent, leaving the skin whole, lay ready for cooking as delicacies for the expected *rangatira*. Jelly of *tupakihi* and seaweed, had been prepared; vegetable savouries, such as *were*, the young shoots of the *pohue* or convolvulus, *pitau* from the *korau* fern, and *pororua* leaves, had been gathered with great labour. All that the *whata* contained was brought out and made ready; for if not given, it would still be taken, its former possessors impoverished, and that not by their own hands. He, too, who shewed niggardliness towards a *taua-muru*, would receive like treatment at such time as he should be the spoiler, and not the despoiled.

Seated in front of a new *whare*, hastily put together with rushes and reeds, scarcely had PARE' eaten his morning meal when WANA, now almost recovered from his burns, came from the enclosing fence, crying, "The *taua*! the *taua*!" PARE', unmoving, enquired if it was a great *taua*? "Seventy men, but moving as one," cried WANA. Good: the *mana* that could bring against it seventy men must be a great *mana*. RAU-MUMU and his lesser wives, too, heard the joyful news, but with other

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[233] Taylor, Ika, 129, says, 'whether for the eye or mouth is rather doubtful.'

[249] kiore, native rats.

feelings mingling with those of pride; for well-stocked as were the *whata* of PARE', whereas there had been a feast for twenty, for seventy there was but a morsel. Had they over-rated his *mana* as hunter that they came in such numbers? or had his wives under-rated his *mana* as warrior and *toa*? Once again they explored the *whata*, lest by chance a *papa'* of *titi*, or some calabashes of *kuku* or *koko*, or some fish or roots, had remained unnoticed: but knowing well what their stores had contained, though they again searched through them, they knew that nothing more would be found. Quickly the slaves gathered more savouries, to be eaten with fish lately taken from the waters of *TANGAROA*, and *kiore* snared in the forests of *TANE*.

The *umu* for cooking the food were quickly made ready. Dry fuel having been laid in hollows dug in the ground, large stones, that heat would not burst asunder, were laid upon that fuel, which was then ignited. Soon the glowing stones sank into red charred wood and ashes, when sticks, called *pinohi*, were taken and with them the stones removed whilst the *umu* were cleared of ashes. The stones were then replaced, and upon them was laid a layer of damp grass or leaves, called *tapura*. On this was placed first the vegetables, then the birds or fish to be cooked, all being covered with the *ritaka*, consisting of grass, fern, or old disused *kete*. Were it desired that the gravy of birds should be saved, the flesh was wrapped in broad leaves. Water was then poured over the *ritaka*, and the whole quickly covered with earth to prevent the escape of the rising steam. The sign of the vegetables being cooked was the issue of steam through the earth covering: or a woman might attach a *kumara* to a cord, bury it with the food and bind the cord to the end of a withe thrust into the ground and bent as a spring: when the cord was released the food was prepared. The earth was then carefully removed until the *kete* were laid bare: these were then deftly jerked aside so that all earth might be removed from the steaming food. There were many kinds of *umu*, large and small; some, in legends, so large that a huge *paraoa* might be cooked entire, as when the hosts of *MARU* attempted to cook *RONGO-MAI*; some so small that food but for one man could be cooked therein: there were sacred *umu*, such as the one near cultivations, the *tungi-tungi*: or that made *tapu* after fishing, the *takunga*: ceremonial *umu*, as at the naming of a child: *umu* for special purposes, as the *tawatu*, wherein *pipi* were cooked, and many others.

[291] **kete, flax baskets.** [295] **Yate's N.Z., 108.**
[304] See the story of **TA-WHAKI** and **MARU**, Chap. XVII.

On came the *taua*; and scorning to make use of the common gateways, they made an entrance for themselves; coming, amid welcoming cries from the women, waving their garments, directly to the *marae*, where Pare' sat. Near at hand stood the nearer relations, and the dependants of Pare', well-armed, and fiercely defiant; intimating that were resistance meditated, such resistance would be stubborn and difficult to overcome. RAU-MUMU wept, exchanging greetings with her brothers, the uncles of Wana, and leaders of the *taua*. Then the depredators, at a signal suddenly given, danced a fear-inspiring *haka*, and the defenders danced an answer. But indeed these demonstrations were not otherwise than those of the pugnacious *tara*, the bird of the stony beds of mountain rivers and the sea shore. For with threatening mien and fiery eyes these birds, facing one another, slowly approach with measured steps the rival to be intimidated; both, one would suppose, prepared to die in the conflict: but such conflict never ensues, since one or other takes to flight before a wound has been given or received. From the foremost ranks forth leapt the eldest brother of RAU-MUMU, crying, "Prepare, prepare, O Pare-inu-ora; for this day shalt thou fall before my spear!" and Pare', nothing loth, sprang to his feet as if for the first time aware of the presence of the *taua*, accepting with alacrity the challenge thus given by his brother-in-law, by **Hewa**.

Then did their spears rattle pleasantly one against another, and flashing eyes move still swifter than the keen spear-points, feinting, warding, or thrusting. Then came to mind the tale of Patito, who, moving in the dreary shades of 'Reinga,' heard wafted from the world of sunshine, sayings of the fame of his son, foremost among spearmen. He himself having taught that son his arts, great was his desire to prove the truth of the sayings. Moving towards the entrance to the dark abodes, he plunged upwards through the parting weeds, and stood again on the sunny earth, spear in hand, his ancient *mana* powerful within him. Seeking his son, he also sought sorrow; for he found that he himself was the better spearman, and disappointed, returned to the shadows and memories of glorious days. Had the son proved victor, then indeed had man gained the victory over death.

Pare' and Hewa thrust and parried, advanced and retreated, nor had either the advantage until, their *tao* being in the fourth

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[351] For guards of the tao (spear) see ilustrations to White's A.H.M., 47.

position, Pare' with a sudden thrust slightly wounded his brother-in-law on the left breast; he himself, through Hewa twisting his left and upper hand, receiving a somewhat deeper wound in his left thigh. Blood appearing, the combat at once ceased. The visitors, eager and expectant till this moment, could now scarcely restrain themselves, ardently desiring to do their host honour by seizing and appropriating his property. Their leader, crying, "*Murua*! *Murua*!" they immediately dispersed, and evil was the omen for any who should tarry whilst their fellows ransacked the possessions of Pare', with great good-will, and greater clamour. The misfortune of the omen was seen in the young warrior, in Tohe; who, debating within himself whether he should acquire a spear of the hard and durable *mapara* for the strengthening of his *mana*, or a *waka'* of plumes for his adornment, beheld, while still debating, both spear and *waka* appropriated by others. He secured for himself only a *potaka*, and a *heru*, of no use to him, since he was *wainamu* for eels. Thus it is: the man who spends time in deliberation rather than in action is better fitted for spinning *potaka* with boys than for wielding weapons with men.

Pare' and his antagonist now seating themselves, conversed of this and that during the dispersal of the goods, but never once was the reason for the *muru* alluded to, nor was enquiry made concerning Wana and his injuries, the part cause of that *muru*. Quickly were the carefully-stored weapons and implements of the hunt divided: the special war weapons of Pare', –his *taiaha*, *tewha-tewha*, his *tao* and *patu* were left untouched; these were sacred with his special *tapu*, and, powerful in his hand, would be useless in the hands of others: but, whilst one seized for himself a *here*, well-pointed with bone from a *toa*, so that the smitten bird neither struggled nor cried,—another seized a *tumu*, well-proved, and a certain lure for *kukupa*, or *tui*, or *kaka*,—another his *taki*, whereon hundreds of *kaka*, having alighted, flew no more, –another his *pae*, for striking *tui*, useless to any but a skilled hunter, –another his *pewa*, well tried and approved by the *tui*. His nets of unscraped flax, too, they divided; one his *rohe* for taking fish by hand, one his *toemi* with contracting mouth, one his small *kori*; others his *tawiri* and his *pukoro* for eels, his *tata* for *koura*, for cray-fish; others his

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[364] mapara. The heart-wood of the kahikatea: spears of this wood needed no hardening by fire as did those made from manuka.
[367] potaka, a top.
[368] heru, an eel-spear; wainamu for eels,—unable to eat eels.

large *puhoro* to be worked by many. His hooks were taken; hooks of the roots of *tauhinu*, hardened by fire, or of twisted *mange-mange* fern, or of *paua* for *manga* and other rapacious fish; also his *heru*, his *matarau*, for spearing eels, his ropes made of the bark of the *houhere*, and his lines of dressed flax. His *papa* and *waka* of feathers and plumes were eagerly seized, also his *houru*, sufficient in quantity to make *rangatira*, so far as appearances could do so, of half a *hapu*.

The movable possessions of Pare' having thus found new owners, such owners now sat cheerfully to partake of the food procured with the weapons now theirs; leaving Pare', ere evening, a *rangatira* of much *mana*, but little gear.

NOTE.—Lest any man should think the Maori people absurdly ceremonious, let him remember our own many ceremonies on various occasions; hear, too, the charm of the Anglo-Saxon farmer against bad times, as given in Morley's "English Writers," vol. II., page 325:—"He cut before dawn four sods from the four sides of his land. He put upon the place whence each sod had been taken oil, honey, barm, mixed with the milk of every kind of beast upon the land, and leaves of every kind of tree and herb—with one exception, who knows what it is. He dropped holy water thrice upon the mixture, saying in Latin, "Grow, multiply, replenish the earth," and then he said the Paternoster. After that he took the four sods to church, to have four masses said over them. Then he carried them back, before sunset, to the places from which they had been cut, laid them again in their places, set up four crosses inscribed with the names of the four Evangelists, said his "Grow, multiply, replenish the earth" nine times; said his Paternoster nine times; bowed nine times to the earth; repeated a charm twenty-six lines long; turned himself round three times in the direction of the sun; recited the names of the saints; recited the Magnificat, three more Paternosters, and another little charm. Then he took strange seeds of almsmen, giving them twice as much in return. He bored a hole in his plough beam. He put into the hole incense, fennel, consecrated soap and consecrated salt. He put the seed from the almsmen on the body of the plough, and spoke another charm thirty lines long. Then he spoke one shorter charm while the plough, so furnished, cut its first furrow. Then he baked a loaf as big as his two hands would hold, having kneaded into it flour of all grain upon the land, with milk and holy water. He laid the loaf under the furrow, and spoke a charm of twelve lines, with three more Crescites and three more Paternosters."

CHAPTER III.

BUILDING OF A WHARE-PUNI.

So soon as materials could be gathered together,—and where none knew when he himself might want, or be stripped through *muru*, who would not give to him whose needs urged it?—and so soon as the *tohunga* declared the nights propitious, and favourable to the undertaking, PARE with many willing friends commenced to build a new *whare-puni*, in place of the one but recently destroyed.

Whilst some prepared the bundles of *raupo* for covering the walls and the roof, and others sorted out *toe-toe* reeds for the panelling of the walls, others with heavier labour smoothed and shaped the rafters, and the *pou-pou*, and other timbers for the ribs and backbone of the *whare*. A shallow pit near the site of the burnt *whare* having been made, lines for the front end (*roro*), facing the warm sun, and the back end (*tua-rongo*), were laid down, being laid squarely by measurement between the corners diagonally opposite. The corner towards the north and west was then moved slightly towards the south, and two holes dug, one each in the middle of the *roro* and of the *tua-rongo* to receive the posts (*pou-tahu*) that were to support the triangular ridge-pole (*tahu*): the holes were distant from each other about two fathom (*maro*). The large timbers had, with great labour, been hewn from logs of *totara* trees, children of the goddess KU-WHAKA-HARA, carried down the foaming rivers during floods, and buried in sand and rounded stones. The perishable sapwood being rubbed away by the constantly moving stones, the hard and durable core remained, a reward for patient search and assiduous labour. The *pou* of the *roro*, after being firmly sunk in the ground, was a fathom and half a fathom in height; that of the *tua-rongo* was somewhat less, so that the smoke from fires newly kindled might escape from the front of the *whare*. The ridge-pole (*tahu*), a little over three fathom in length, was then lifted into place by means of

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whare-puni, sleeping-house.
[24] Dieffenbach, N.Z., 1-80.

scaffolding, and shears (*toko-rangi*); its excess of length, carved to represent a grotesque human figure, projecting before the *roro*, for the forming of the open *mahau* (verandah). It was secured to the two *pou* by means of wooden pins, and by lashing. Some attending to these, the main supports, others prepared the timbers for the sides (*pakitara*) of the *whare*. Slabs (*pou-pou*) a cubit (*whiti-anga*) in width, a third of a cubit in thickness, and nearly a fathom in length, were adzed from totara or other durable timber. Had the building of the *whare* been long meditated, the inner faces of the *pou-pou* would have been elaborately carved with representations of the ancestors of PARE'; but being required forthwith, and as such carving occupied many moons of assiduous labour, no more could be done than hew them smooth and daub them well with precious *kura*. Even then, indeed, the ornamentation was not inferior to that of the house of *TANGA-ROA*, god of the sea, and father of its denizens. For on a day, to RUA came the thought that he would visit the great sea-god. He went therefore to the house of *TANGA-ROA*, who greeted him, saying, "Dost thou come to me to behold my house, beautiful with its ornamental work? for doubtless thou camest to admire the labour and skill of HURA-WAIKATO?" And RUA, astonished, discerned that the wondrous carving was no carving at all, but no more than perishable painting such as adorns rafters; and said he, "Is this thy fine carving?" "*Ae*, that is the carving," assented *TANGA-ROA*. Then said RUA, "Come thou to my abode and behold true carving." On a certain day, then, *TANGA-ROA* set out to see this *whare*, noble with its adornment of carvings and figures; and whilst still at some distance, he observed the carved *teko teko* on the front of the house. He greeted the figure with the words "*Tena ra koe!*" and walking up to it he embraced it, and not till he began the *hongi* did he discover the figure was no man, but only the image of one. Then was he abashed; whilst RUA laughed, saying, "This is indeed carving that can deceive a living man." RUA was the father of this art, whence comes the expression "The art of carving, the art of RUA."

These *pou-pou* were sunk in the ground, four on either side, the sides being nearly two fathom apart. They leaned a little inwards, and depressions were cut in their upper ends to receive

[50] Hamilton, M.A., 152. [63] "Tena ra koe!" Greetings to you!
[64] hongi, the salutation of pressing noses.

the ends of the rafters (*heke*), whose lower supports they were. Their upper ends were held firm by being secured to a batten (*kaho-paetara*) of the full length of the side of the *whare*, and all were supported by rough stays (*hirinaki*) set against them and into the ground outside the *whare*. The four corner *pou-pou* were *tapu*. From the front and back, *epa*, similar to the *pou-pou*, were set in the ground, but upright; not leaning inwards: their upper ends, sloped to agree with the slope of the rafters (*heke*), were secured by a batten, the *heke-tipi*, in the same way that the *pou-pou* were secured by the *kaho-paetara*.

In the front (*roro*) spaces were left for the door (*tatau*) on the right of the *pou-tahu*, looking outwards, and for the window (*matapihi*) on the left, parts of the *epa* being cut away to leave room for the frames. In front of the *roro*, too, were *pou-pou*, two on either side, to make the walls of the *mahau*, or open portion in front of the *whare*.

At the floor, slabs were fixed between the *pou-pou* and the *epa*, forming a skirting-board (*papaka*).

The *pou-pou* having set, the rafters (*heke*) were placed in position. Their lower end was cut into a tongue (*teremu*) to fit the depression (*rua-whetu*) in the *pou-pou*, and tightly lashed into position: the upper ends were lashed in pairs over the *tahu* (ridge-pole). Upon the *heke* were fixed battens (*kaho*), an even number on either side, for the support of the thatching of reeds and *raupo*. Great care was taken in the lashing of the *kaho*, as it was an omen of evil import should the *kaho* next to the *tahu* be insecurely fastened. The *heke* were trimmed with stone axes (*toki*), whose edge could trim four *heke* before requiring to be again sharpened.

The frame of the door (*tatau*) was begun by the laying of the threshold (*pae-pae*), a piece of timber of twice the width of the door, and having a groove (*toanga*) in its upper surface, in which the door was to slide. The left jamb (*whaka-wai*), looking outwards, rested upon the *pae-pae*, and stood close against the *pou-tahu*; the right was in two pieces, between which the *tatau* slid, the recess in the wall being lined with horizontal battens to prevent injury to the packing of the wall. Over the door, fixed to the *tuapoki*, was the ornamental lintel (*korupe*); but this was not put in its place until the packing of the wall had been completed. The door was of such a size that a man

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[100] A.H.M., III., 90, 91.
[110] tuapoki. A horizontal strip laid over the jambs (whaka-wai).

must stoop low in order to enter through its narrow opening. When closed from within, a peg secured it; when from without, it was guarded by a cord with special knots, known only to the one who tied them.

The window (*matapihi*) was about half the size of the door: it slid to the left into a recess formed like that for the door. It was set midway between the *pou-tahu* and the *pou-pou*, and at a height about level with the eyes of a person seated within immediately beneath it. This place beneath the window was the seat of honour, reserved for important guests. The inferior side was called '*pakitara i a* TAWHEO,' and was occupied by those low in rank or by slaves. This name, 'the end seat of TAWHEO', was given to it since a great *rangatira* of that name chose it by preference, saying that the other side, the seat of honour, did well enough for ordinary *rangatira*; but his *mana* was sufficient to ignore all inequality of position.

Over the curved *heke* of dark-coloured *totara*, ornamented with their coloured paintings of red, black and white (the tapering, hook-ended *puhoro*, or many-branched *koiri*), and crossed by their firmly-lashed battens (*kaho*), the first roof-covering was laid. Where the *heke* were hewn from light-coloured timbers such as the *whau* or the *tawa*, this covering, as in the destroyed *whare* of PARE', might consist of the pinnate leaf of the many-ringed *nikau*, neatly plaited. To shew against the dark *heke* which PARE', through liberality sprung from his own, had obtained, screens of the reeds of the ever-drooping *toe-toe*, that fairy-child of *TANE'* and the ancient goddess NGAORE, were closely laced, of a size to fit on to the *kaho*, already in place. To the *kaho* they were bound with bands of flax, the split blade of the honeyed *harakeke*. This plant, too, was a child of *TANE'*, god of the beautiful forests, and the goddess PAKOTI. Over the reeds were then strewn dry blades of the water-loving *raupo*, each layer held in place by strips passing over them and under the laths (*karapi*) of the *toe-toe* screen. Upon these layers (*tua-huri*) again, were placed bundles (*aranati*) of *raupo*, then of *toe-toe*, again *aranati*, and so on alternately until the desired thickness was obtained. Over all was a thatching of *toe-toe* (*ara-whiu-whiu*), made from the plant growing, not by open streams, but in the forest, the *toe-toe-rakau*; this being the most durable: to hold it in position, light rods of *manuka* had been cut from a clump where many

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[131] names of rafter-patterns: see Hamilton's 'Maori Art.'

shaggy-coated trees closely clustered, and these were fixed lattice-wise over the now completed roof.

Friends being liberal, both in labour and material, Pare' was able to panel the spaces between the *pou-pou* of the walls with *toe-toe* reeds, instead of with the less effective flax or *kie-kie*, woven in patterns of different kinds. This panelling (*tuku-tuku*) was composed of horizontal laths (*kaho-tarai*) of a finger's breadth, laced across the vertical *toe-toe* reeds (*kakaho*) with strips of leaves of the *kie-kie*, dyed black, or left in their natural colour. Gathering these leaves, one thought of Tura and his fairy wife, of TURAKI-HAU; for she was of that fairy tribe, the 'AITANGA-A-NUKU-MAI-TORE', whose dwelling place is amongst the drooping leaves of the sweet-fruited *kie-kie*. Even in the midst of his elation and joy in seeing the goodly *whare* that many willing hands were building for his use, Pare' felt a passing regret that amongst the material for lacing the *kakaho* there was no *pingao*, beautifully coloured; but that regret found no expression, or even the *kie-kie* might have been supplanted by the homelier binding of flax. Each lath was laced to each reed, the single stitches of the lacing producing the pattern called *poutama*. The laths were coloured, red and black, an even number of both alternating one with the other; and as a still further ornament, a round rod, *tuma-taka-huki*, was cross-laced up the middle of each panel. The panels were fitted into rebates left for the purpose behind each *pou-pou*, the whole being kept in position by horizontal battens fixed at the back. Over all, and lashed to these battens, were bundles of raupo (*tupeni*), reaching from the ground to the eaves, their closeness and thickness excluding all cold air from the interior of the the *whare*. As a further aid in this, too, the earth was heaped up against the *tupeni* to a cubit (*whiti-anga*) or more in height. The back and front walls were finished in a similar manner, except that the packing in the *mahau* was of a more ornamental nature.

From the *tahu* (ridge-pole) to the floor was now fixed a lighter support, the *pou-toko-manawa*, whose lower portion was carved in the representation of a human figure. Before this figure, and midway between it and the *pou-tahu* in the *roro*, was the hearth (*takuahi*), its position being marked and kept enclosed by four stones. Here the fire was kindled at sundown, and when the smoke from the burning wood had cleared, red embers only remaining, the occupants would enter, close both door and

[163] See the tale of Tura in Chapter XXV.

window, and sleep soundly through the night. Even with all thus secured, at times the mountain-dwelling and malevolent spirits, the 'PATU-PAE-A-REHE,' would enter—for who but them could so enter when all means of ingress were thus securely closed?—taking away the breath of one or more of the sleepers.

So that the rushes and *raupo* spread for the sleepers should not be scattered from the two sides, lengths of timber (*paeru-hanga*), were pegged to the floor.

Reaching from side to side at the ends of the two walls forming the *mahau*, or open place before the *whare*, and resting on its edge on the ground, was placed the *pae-pae-roa*, a *whiti-anga* in height. Covering the ends of the walls, too, were the two broad pieces of timber, the *amo*, carved with figures fiercely eyed with *paua*. The *amo* supported the lower parts of the broad barge-boards (*maihi*), whose ends, however, carved and perforated with intertwisting spirals, projected downwards beyond the *amo*. The angle at the upper ends of the *maihi* was was covered by the flat, grimacing *koruru*, above which stood the defiant *teko-teko*, decorated, in times of rejoicing, with red feathers from the *kaka*. When the *koruru* and *teko-teko* ornamented the gable, the end of the ridge-pole was left uncarved.

As the painting on the *pou-pou* brought to mind the ornamentation of the house of *TANGA-ROA*, no less did the *teko-teko* glaring with terrifying features from the gable, bring the many-producing sea-god a second time to mind. For it is said that at a time long since, *TANGA-ROA*, seeing the son of RUA-PUPUKE bathing with other young boys in the shallow waters of the shore, shouting when the breaking surf poured over their heads and down their gleaming bodies, seized that son and bore him away below the waves, and set him as a *teko-teko* upon the gable of his sea-hidden *whare*. RUA', learning the fate of his son, in the shape of a fish dived deeply into the realms of the sea-god; and beholding him thus degraded, he destroyed the people with sunlight and the *whare* with fire, saving only the carved *amo* and *maihi*, the *tahu* and the frames of the door and window. These carvings he took with him; and leaving the watery realms, brought them as patterns for the use of the sons of TIKI'. Of these sons, HINGA-NGA-ROA built the first carved *whare*, and TAKE-TAKE first used *karakia* for such building.

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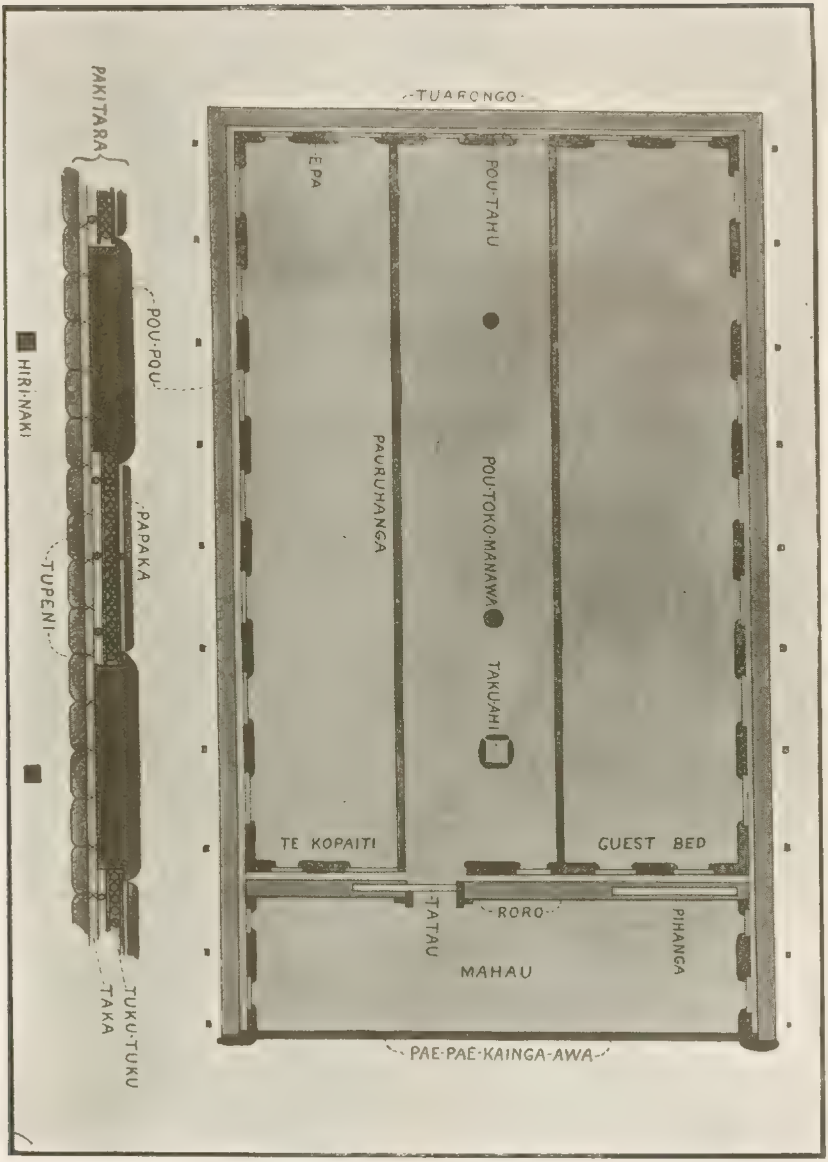
[195] Deaths through charcoal fumes were thus accounted for.
[213] teko-teko. I have it on verbal authority that this should be pou-teko.


TUARONGO
PAKITARA
EPA
POU·TAHU
POU·POU
HIRI·NAKI
PAURUHANGA
POU·TOKO·MANAWA
PAPAKA
TUPENI
TAKUAHI
TE KOPAITI
GUEST BED
TATAU
RORO
PIHANGA
MAHAU
TUKU·TUKU
TAKA
PAE·PAE·KAINGA·AWA

Ground-plan of *maori* house (*whare-puni*) with details of panelling and wall-construction. Length from *pae-pae* to *tuarongo* about 18 feet.

The labour of building being *tapu*, no woman was allowed within the uncompleted house, men only being engaged in its erection: nor was any cooked food allowed near it, for fear of the anger of the household gods. All being made *noa* by *karakia* and long ceremony, Pare', and those connected to him who were to occupy the *whare*, could leave the temporary shelter, and cross the new threshold. This they did, admiring the beauty of the labour, with the patterned reeds and the painted beams.

Mahuru with warm days and balmy nights having dispersed the chillness of the bud-awakening season, fire was dispensed with; and as night closed in, some on mats, some on the dry and rustling *raupo*, they nestled themselves to sleep, the stars clear in the deep heavens, and the trees unmoved by any wind.

The thoughts of the wife of Pare', of Rau', had during the few days just past been drawn away to an elder brother and other relatives, sent with other *rangatira* as embassies to the *hapu* of another *iwi*, lying many nights' journey westwards, beyond rugged mountains and pathless forests, even within sound of the far ocean. Thoughts of evil impending had depressed her; and her present pleasure was embittered by these thoughts, none the less that they were uncertain.

The preparations for the occupation of the new *whare*, however, dispersed, or seemed to disperse, her gloomy forebodings; and her laughter mingled with that of her companions as they entered and fastened the smoothly-sliding *tatau*, anticipating a night of repose and peaceful slumber. But sleep, sealing her eyes, and holding in its power the senses of her body, her *wairua*, leaving that body, roved untrammelled in the same directions that her thoughts had taken. Her dreams, too, far from pleasant, were filled with boding. Even as she fell asleep, the reality of all around her becoming doubtful, she heard what may indeed have been the rustling of the dry *raupo* as one of the inmates changed the position in which he lay, but which to her ears, alert with apprehension, sounded like a hand groping amongst the thatch above her. Falling asleep, then, she slept with the consciousness that she had heard the moving of *MAI-KUKU* and *MAI-KAKA*, the household gods whose abode was in the corners of the *whare*. From this omen flowed others,

[239] See **MAI-KAKA** and **MAI-KUKU**, two of the household gods.
[244] **Mahuru, Summer.**
[252] Journeys were reckoned by nights, or encampments. A day's journey would be from 12 to 15 miles. Dieffenbach, N.Z., II., 121.
[262] **wairua, spirit.**

even more unfortunate. For in her dream she sat at the labour of HINE-RAUA-MOA, the weaving of an *aronui*, with fibre soft and glossy; and instead of being seated under a roof, as the value of the garment required, she was seated in the open, in the pleasant sunlight. Then, too, she noted what appeared to her strange; the *mahau* of the new *whare* faced the back of a *whare* near by. Then, and whilst she still wondered at this carelessness, distasteful to the gods, a shadowy form appeared before her, coming as if from the very air; for it was not, and then in a moment it was: and first its face was hidden, whereby she knew that one near of kin was in peril. But the form growing clearer, its face too became uncovered; and she discerned in the wan and unsmiling features, those of her elder brother, of Tama-kuku, at that time many nights distant. As the *kehua* thus revealed its face, it glided towards the *marae;* and the wailing that rose to her lips was anticipated by a wailing coming from her side; whence turning, she beheld the wife and the sisters of Tama', sorrowfully weeping, whilst cutting their arms and their breasts with cruel flints. As suddenly as it came, the *kehua* had disappeared; but in their midst she saw a recumbent form. The *aronui* lately before her, was now no longer there; the *turu-turu* also had vanished, and she who but a moment before had held the soft twisted fibres of the *aho* in her fingers, had now empty hands. Uusurprised, she arose, and would have joined the *tangi,* when that too disappeared, both the mourners, and the figure lying amongst them: all else around her, too, became dim, and faded away; and in this dimness her *wairua* returned to her body, when she awoke: nor were her cheeks free from tears, and sobs rose to her lips. In her waking moments she felt, and it made her tremble, the twitching of *IO*, on her breast, above her heart; an omen of cold death. Round about her, all was silent; her companions lay in peaceful sleep. Dawn was near at hand, for soon she heard the far harsh cries of the early *kaka*; and the first melodious calls of the *kori-mako* blended with her suppressed sobs. When the first sleeper awoke and drew back the window, revealing perfect morn, the sobs of RAU' grew deeper, and her tears flowed more plenteously. Relating her dreams and the dark omens, all wept with her.

Leaving RAU' and his inferior wives still softly weeping, Pare' hastened to the *tohunga* versed in dreams and omens.

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[275] aro-nui, a finely-woven mat.
[288] kehua, a ghost. [295] turu-turu, uprights of weaving frame.
[296] aho, the weft-thread.

to the *matakite.* Not twice should the supernatural warnings be disregarded, lest greater evil befall. Their meaning he could not discern; the life of his brother-in-law, of Tama-kuku, was imperilled;—nay; since the *kehua* had revealed its face he must even now be dead. The evil impending could not, therefore, be averted from Tama': but this evil, great as it was, might be no more than the precursor of another and perhaps greater, whose discernment was in the power only of a *matakite.*

To Hika-rangi, therefore, Pare' went. Hika' returning with him, heard the words of Pare' ratified by his mournful wife, by RAU'. The *matakite,* who through the *mana* of many ancestors, *tapu* through close connection with the gods, was endowed with power over the world of life and the world of death, over the past and the future, returned to the sacred place of *MUA;* so that by putting himself into communion with his ever near *atua,* he might read the meaning of the omens experienced by RAU'. Seated alone before the images representing his *atua,* muttering *karakia* for dispersing darkness, and gazing intently on the sacred altar, the altar seemed not only to move, but it and the ground supporting it melted away, and in its place appeared the dim image of a *marae,* amid *whare* and surroundings unknown to him. In the *marae* he perceived the indistinct figures of men: some stood, others were seated, whilst one, *taiaha* in hand, moved back and forth before them, not otherwise than as if orating. The faces Hika' was unable to distinguish; but this was not due so much to the dimness of the vision, as to their being strangers, and so unrecognisable. This orator seating himself, however, from a half-hidden group sprang one to take his place; and Hika', motionless, yet murmured "Tama'!" for he recognised the features and bearing of the elder brother of RAU'. Vigorously he moved, as one moves whose heart is in his speech; his *taiaha* now held high as if in authority, now held in guard, as if against an adversary, now sunk low, as if in momentary dejection. One figure and another would start to its feet, or step forward as if to break upon the discourse of the speaker, but one after another they desisted. Suddenly confusion seemed to shatter the orderliness, and the vision for a few moments faded away, reappearing again, even as in *Raumati,* far in the blue of 'Hikurangi' a white cloud, appearing, will melt away, and from the blue emerge again as a cloud. Then Hika' beheld

[314] **matakite, a seer.**

a *tohunga*, possessed by his *atua*, dancing and gesticulating, whilst near him Tama' lay on the ground supine.

At once the meaning of the omens was palpable; and, inspired
by the frenzy of the *tohunga* of his vision, Hika' too sprang to
his feet, eyes glaring and features distorted. With fearful cries
he appeared in the *marae*, whence all shrank from him, terrified
and trembling. In dark sayings he declared that the embassies 360
had been sent in vain, that not only had they utterly failed in
their peaceful endeavours, but that one at least, and that Tama'
had met violent death, even in the midst of his overtures.
Without doubt the rest would soon return, and their dark
tidings would be as the first flying scud that heralds the storm-cloud.

As his coming had brought terror, so his going left despair; and where there before was silent sorrow, or whispered apprehension, was now open lamentation.

NOTE.—For excellent illustrations of domestic architecture, carving, rafter-painting, &c., see Hamilton's 'Maori Art.'

CHAPTER IV.

FAIRIES AND FISHING.

The misfortune portended by the omens cast a gloom over the rest of the *hapu* as well as over the household of PARE' and of the relatives of RAU': for if these had, as appeared certain from the warnings of the *atua*, lost a member of their family, the *hapu* had probably lost a desired alliance; had even found a new and powerful enemy where they had hoped to find an ally. But shadowy fears, though less easily combatted than visible foes, disperse more quickly; and RAU' sat at her weaving under a shed of boughs, laughing, singing and reciting tales to her young nieces, seeming to have forgotten altogether the omens, and her fear-inspiring dreams.

"There are the 'KARITEHE'," said she; "fairies dwelling in the leafy trees, who sometimes will seize young maids whilst they are gathering the sweet *tawhara*, the blossoms of the *kahikatea*-loving *kie-kie*; and bearing them away to dim forest homes, the maidens are never seen more, the dear lost treasures. In the *kie-kie*, too, and the *whara-whara*, dwell the merry-hearted ''NUKU-MAI-TORE.' These TURA found in their distant island home, in O-tea; and with them he dwelt many summers; taking as his wife one of the fairy maidens, TURAKI-HAU, living with the little thing as happily as amongst his own kindred.

"Other fairies, the 'PATU-PAE-A-REHE,' live also in the pathless woods amongst the swaying vines and the flower-garlands. These were placed here and there by the great *tohunga*, by NGATORO-I-RANGI, as marks of possession; when, the '*Arawa*' lying yet unburnt at Maketu, he wandered through forests and over snowy mountains. Not always are these fairies well-disposed towards us; for at times they will enter our comfortable *whare-puni*,—and they, like *atua*, can find an entrance where there appears to be none,—and will take away the breath of the sleepers; so that some, waking in the morning from disturbing dreams, discover that the spirits of their companions have departed, though their bodies bear no wounds; *ae*, though they call them, first gently and then more loudly, so that the wandering *wairua* might return to the body ere that awaken, no answer is given to their calls. Then they know they have gone to the place of shadows, to 'Reinga.' Far from you, my wide-eyed little ones, be the gloomy thoughts of HINE'; and far from you the pangs of her vengeful sorrow.

"But returning from his journey, what finds RUA-RANGI? He finds that his young wife has disappeared; nor, though he awaits her coming, does she return. The fire, too, is extinguished, and the *umu* cold; so he, searching, perceives her footsteps leading to the wooded hills where dwell the 'PATU-PAE-AREHE.' Then he fears that she has been carried off by the fairies, and his heart is darkened. He calls together the *tohunga*, those skilled in *makutu* and *karakia* of all kinds; and they by their divinations discover that his wife is indeed with the fairies, and is dwelling with the *rangatira* of them all, hidden in inaccessible *pa*, high in the forests that only the winged birds can penetrate. Then the *tohunga* skilled in restoring lost love,—he, too, who had first discerned that it was the fairies who had carried off the woman, arose and murmured a *karakia* causing the love of the woman for her husband to return. These were his very words:—

> **"What wind is this blowing softly on your skin? will you not incline again towards your companion, to whom you clung when you two slept together, whom you clasped in your arms, and who shared with you your griefs? When the wind bears to you this my love, incline then hither thy love, sighing for the couch where both in peace slept happily. Let thy love burst forth, as the water-spring from its hidden source."**

"The *tohunga* ended his *karakia* and said to the man, "Go; fetch your wife. When she meets you, quickly rub her all over with *kokowai*." So the man went, and night falling on him ere he reached the abode of the fairies where his wife was, he lay down and slept. In his sleep he saw his wife coming to meet him; with this he awoke, knowing that the *tohunga* had spoken truly. The sun rising, he went on his way, ascending by noisy streams overshadowed by quivering trees and fear-drooping *ponga*, and climbing craggy spurs, till he came in sight of the *pa*, palisaded with interlaced withes of *kareao*. The *pa* was empty, for the fairies had assembled beyond the walls to behold the *maori* woman. Now was the power of the *karakia* seen; for within her heart she felt a great longing for her husband, far distant as she at that moment thought him: perhaps, too,

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[47] makutu, witchcraft.
[64] kokowai, red ochre.

a little *miro-miro*, the bearer of sweet messages between parted lovers, had caressingly alighted on her hair with its tiny cry, and had reminded her of happiness not long since enjoyed, and still sweet in her memory: and the longing swelled in her heart till her eyes filled, and a cry almost broke from her parted lips.

"'Let me depart for a time,' said she to her fairy husband, 'that I may visit my new brothers-in-law,' and he consented, not knowing that her words were deceitfully uttered. She went away, as if in the direction her words would lead the fairy to suppose she should go. So soon, however, as she could no longer be seen by him, she turned; and hastening away, one would say that she felt the sacred breeze of the *tohunga*, the *Hau-o-Pua-nui*, blowing behind her, and uplifting her feet; nor would one be wrong in so saying; for whilst her waiting husband was in the very act of saying "The wind of Pua-nui will bring her," she appeared, coming quickly towards him.

"Be sure, dear children, she was overjoyed; and no less was he filled with gladness. With tears and caresses, murmuring words of endearment, they greeted each other, and the 'Patu-pae-a-rehe,' so near at hand, were for a time forgotten. Then, hastily, as the *tohunga* had directed him, he rubbed her body with bright *kokowai*, and together they fled through the never-silent valleys, away from the fairy fastnesses.

"Nor were they long unpursued: for the fairy husband, impatient for the return of his new wife, followed her footsteps; and when he saw how hers, turning away from the path, joined those of a man, he knew that she had returned with her *maori* husband. He collected a *taua*; and they assembled, determining if possible to overtake the fugitives, or to attack the *maori pa*. But coming to the palisades, they found the posts smeared with *kokowai*, and the leaves, used in the *umu* when cooking food, thrown on the roofs of the *whare*: the *pa*, too, was full of the steam of cooked food. There stood the fairies, not daring to come nearer; for how could they enter the *pa* with their dread of the *kokowai*, and of the cooked food, and of the steam from the *umu*? There they stood, then, angry but afraid.

"Up rose the *tohunga* within the *pa*, all the *tohunga*, and chanted a *karakia* to lull the fairies to sleep:—

"Thrust aside, thrust afar, thrust aside your sacredness, your tohunga.
Let me, let me mark you with kokowai, let me mark your brow; give me
thereupon your sacredness, your mana, your tohunga; your karakia give me;

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[115] Shortland, M. R. & M., 49

> to place beside the oven stones, beside the cinders, the kokowai. Now these rest on your head, on your sacred places, on your female ariki. Your sacredness is undone.''

"By the time this *karakia* was ended, the fairies were all seated on the ground: their *rangatira* then arose and sang:—

> "Alas! for this day which now oppresses me. I stretched out my hand to the mate of Tirini. Followed were my footsteps, and charmed was returning love at Pirongia there. This the dreaded tribe is undone, Tiki and Nukupouri. I carried off the woman, I, the first aggressor: I went to enter the whare of Rua-rangi, to stretch out my hand, to touch the maori skin. The boundary is oven-marked to prevent its being moved aside: to guard the wife in safety.''

"He thought the *mana* of his *karakia* would appear; but it was no *karakia*: those of the *maori* people were more powerful: to the fairies it is only given to smother helpless men in their sleep. So the fairies departed again to the forests, and RUA-RANGI kept his wife.

"One charm there is, my dear tiny *miro'* birds, that will prevent the fairies from seizing you when roaming in the pleasant forest glades: with this charm on your lips, fear nothing from them:—

> "Whispering ghosts of the West, who brought you here to our land? Stand up, stand up and depart, whispering ghosts of the West.''

"Behold now," continued RAU', "are they not even a-fishing? Hear then one more tale, and then away. Men weave nets of many kinds, and therein catch the children of *TANGAROA* that we may have food in plenty. But not always had they nets; nor knew they in what manner they might be fashioned until that art was taught them by KAHU-KURA. He, walking beside the placid sea, saw footmarks on the shore, imprints in the soft sand, made by no human beings. Hiding himself, he awaited the night: unafraid, for would not the moon, with RONA peering down upon him, shine brightly? Darkness fell, and soon MARAMA appeared over the hill-tops; when he heard voices coming from the sand or the sea, crying, "The net here; the net there!" Looking out he beheld many *waka-tete* manned by fairies, dragging to the shore nets filled with struggling fishes. Reaching the shallows, the fairies leaped from their *waka*, and began picking up the fish, threading them through the gills so that they could be carried in bundles. KAHU-KURA joined them; and doing as they did, he purposely tied no knot in the thread, so that the fish dropped off again. This he did

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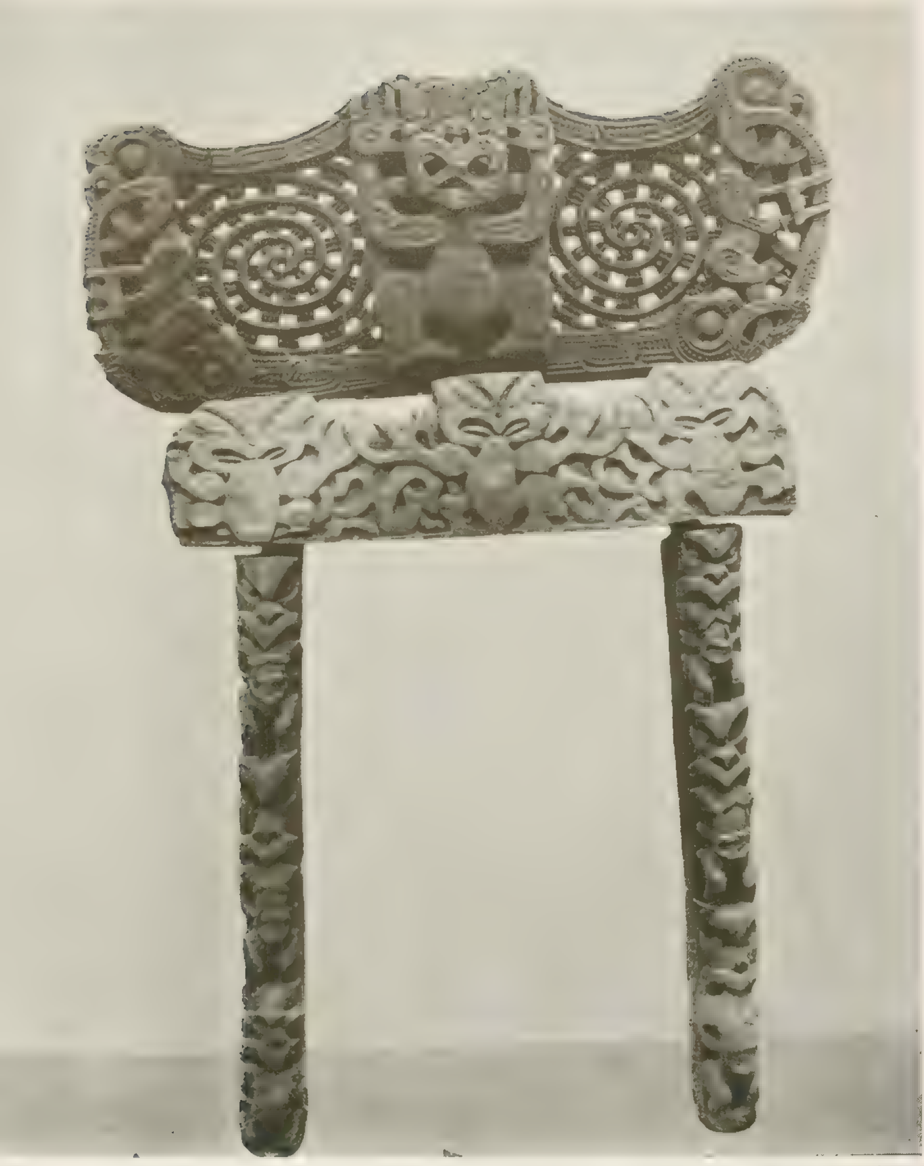
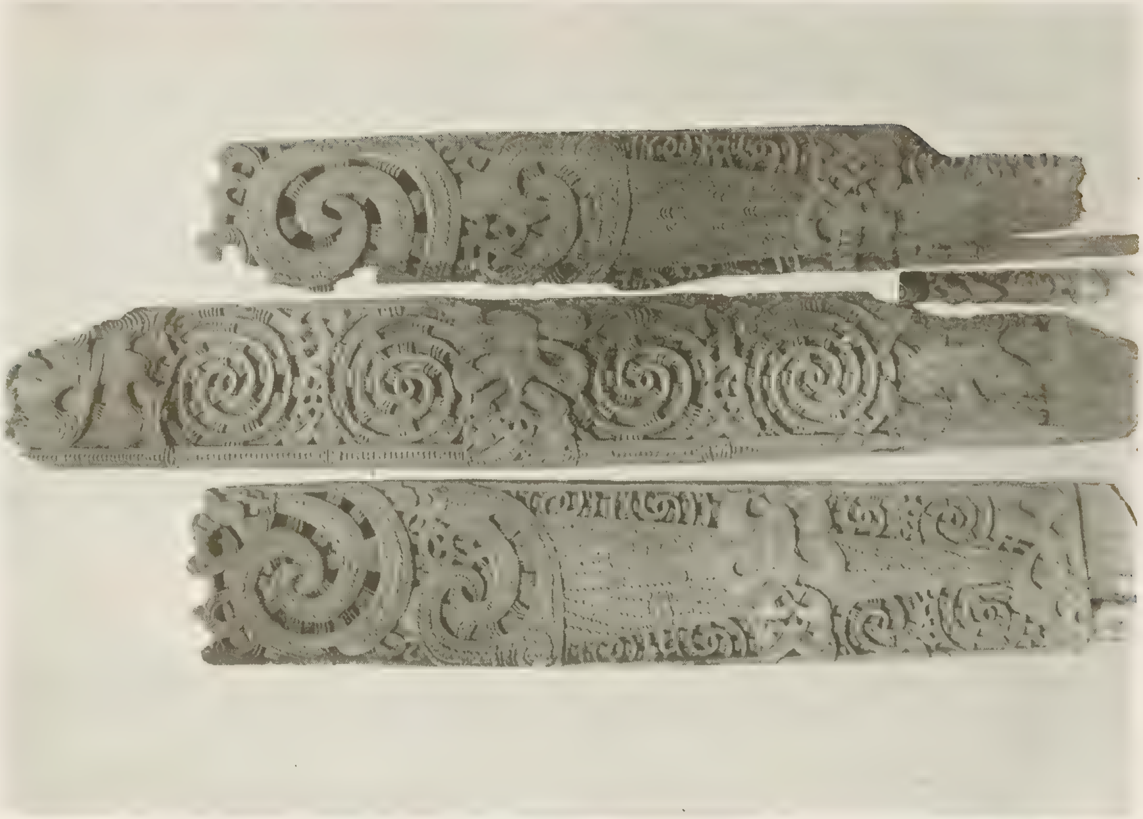
[135] miro' birds, see line 76.
[139] A.H.M., II., 32. [151] MARAMA, the moon.
[153] waka-tete, fishing canoes.



Tourist Dept. photo.

Korupe, or door-lintel fixed above the horizontal *tuapoki*, which in turn is roughly mortised to the jambs (*whakawai*). (p. 29, l. 102 et seq.)



Tourist Dept. photo

Rapa rapa, or carved ends of the barge-boards (*maihi*) projecting downwards from the gable past the side walls of *whare*.
(p. 32, 1. 209.)

to cause delay, whilst one or another of the fairies helped him. Just before the shadows of morning appeared, the work being still unfinished, the fairies perceived that he was not one of themselves: they fled in confusion at finding a man amongst them, leaving the fish and the net behind them: and this net, secured by KAHU-KURA, was the pattern from which all others were made. He was not dark like other men, therefore the fairies did not observe him till light revealed him; for they themselves have a fair skin, and yellow hair. They are ever singing, and it is therefore ill for man to sing at night, lest they should think he is mocking them. Should a man sing, then, though against his will, he knows it is a warning from his *atua* that danger is at hand: should he sing in the *whare*, and at night, it is an omen of death.

"But go now, my little ones; for see, your sisters return from the delightful forest, with flowers of *kowhai* and garlands of *pikiarero,* twining them in their glossy hair, and about their round and graceful shoulders."

The little ones scampered away; and RAU', her warm eyes following them lovingly, thought of the happy days of her own children, murmuring a lullaby whilst so thinking:—

> "Here is the little Rangi-tumua, reclining with me under the lofty kahikatea of Hine-rahi. And here am I, my little fellow! seeking, searching sadly through the thoughts that rise. In these days, my child, for us are left no lofty rangatira: past are the times of kindred celebrated, who from the storms of war and makutu gave shelter to the multitudes, the thousands."

As RAU' had said, the men and boys had gone a-fishing; for the previous day, before the time of the fires, the *tohunga* had announced that the sea was favourable: the grounds would be well-stocked, so that the night's night might behold the *waka-tete* bearing heavy captures to the busy shore. Charms were said over the barbed hooks, and these were taken in the early morning and inserted in the *raupo* caulking of the *waka*: *karakia* were also said to propitiate the gods:—

> "Turn to me, O **MARU**; turn to me, O **HENGA**; turn to me O **KAHU-KURA**: be favourable on shore, be favourable on sea: be favourable, O **TANE'** (as the canoe); be favourable O **TANGAROA** (as the sea): be favourable to unloose the heart, to do away with the offence; to take it from the mind, to take away the headache. Be favourable, O **TANE'**; **TANGAROA**, let thy current flow fair; let it set from the shore, let it set seaward: the current is unloosed, behold, the current is gained, is held, is firm; gained

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[175] pikiarero, yellow clematis. [181] Tregear, M. R., 75.
[189] The night's night,—the morrow.
[193] karakia to propitiate the gods. A parallel—"At the Yarmouth parish church the annual ceremony of blessing the nets preparatory to the boats beginning the home herring fishing voyage was recently performed. The nets were draped on the communion rails, and the traditional fishermen's hymn was sung."—Supplement to N.Z. Herald, November 25, 1905.
[194] Taylor, Ika., 84.

> by the bow of the waka, by the side of the waka, beyond the waka, in the midst of the fish. The waka is made tapu: the strength of **TANE' TANGAROA** is my strength; the strength of whom?—the strength of **Tama Titoko**. Behold, this is the strength gained, the strength acquired, the strength held; in the midst of the waka, before the waka, before **TANE'**, in the midst of the fish: this is the strength gained for this waka, for this karakia, for this tauira; you are made tapu, made strong, by **TANE' TANGAROA**: my strength is in the dark house of **TANGAROA**: from the sea the giving, the binding, the fastening, the holding, the retaining by this strength, the opening of the door of the ocean-house of **TANGAROA**."

Nets, too, were examined, lest *kiore* should have gnawed them since their renovation at the last storing, and were then with their floats and sinkers borne to the shore by men, naked for fear that their clothes may have touched cooked food, and the great sea-god be angered through the pollution of his waters. Neither might such food be taken in the *waka*, or no fish would be caught; nor might any food whatever be eaten until the fishing for the day was over.

Whilst now some waded with shore-nets through the broken surf, dragging from the sea the powerful-jawed *tamure*, there crushing *pipi*, abundant in the soft sand between the tides,—and *patiki*, the prey of *hoka* ornamented with the bright colours of *rangatira*; others in the open sea paddled slowly with trailing hooks inlaid with the shell of perforated *paua*, with this lure deceiving the voracious *manga* and swift-finned *kahawai* not yet shoaling, and other fishes whose prey calls them to the surface of the sea. Others proceeded to known sandbanks where *kohikohi* lay; such banks, the never-deserted haunts of that fish, being known by the observing of certain marks on shore; others to the shallow stony feeding grounds of *tara-kihi, hiwihiwi, ara-ara* or wide-finned *pa-kiri-kiri*; or to the kelp-hidden retreats of the black and slimy-skinned *marare*.

To the rocky fishing-grounds, *tapu* save at certain seasons of the year, went Pare', with his brother-in-law and late antagonist, with Hewa; taking in the *waka-tete* Wana, the son of Pare', and also Mokai, son of Kapu the prisoner-slave, to perform what menial services might be required of him. As they sat holding their lines, and freely pulling in fish of various kinds, though the greater number was *pa-kiri-kiri*, Pare' and Hewa would speak of their habits and the habits of others, together with the best means and times for catching them. Wana listened without interest: what should a warrior do with fishing? for

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[218] This ceremony of fasting was observed on many occasions.
[220] tamure, schnapper. [222] patiki, flounders; hoka, red cod.
[225] manga, barracouta.
[231] ara-ara, trevally; pa-kiri-kiri, rock or blue cod.
[232] marare, kelp or butterfish.

in his heart he deemed himself already a warrior: but Mokai was attentive; for being but a slave, he might never hope to acquire *mana*, however he may feel the desire: he remembered too the proverbs 'Sleeping are the eyes of the eel-fisher; wakeful are the eyes of the war-fisher,' signifying the man of peace may rest, whilst the man of war must ever be wakeful; and 'The warrior is killed in war; the industrious husbandman lives long and dies peaceful of old age!' He also thought of the saying, 'Fuel is only sought for the winter, but food for the whole year.' He listened eagerly, therefore, to the remarks concerning the fish hidden in the waters beneath them, and remembered the things that he heard.

They spoke of the *mao-mao* innumerable, that might, in *Hotoke*, be seen through the clear water, lying in the shallows on certain favoured rocky places, so that the bottom of the sea appeared blue, even as the heavens seen through rifted clouds, is blue. "A small hook only will catch him," said they, "and even then hardly; for the tender parts of the mouth will tear away with the struggles of the fish ere he reach the surface. In shape he is resembled by the *warehou*, but not in colour nor habits; for no man can say where the *warehou* will feed two days together, when he will appear, or when depart. The *pa-kura-kura*, too, is difficult to catch with line; for with the barbels on his chin, moved as though they were fingers, he will feel the bait, refusing it unless the hook be well concealed: with these barbels he stirs up the sand, uncovering the creatures that supply him in their own bodies with his food. When caught in a drift-net, as sometimes he is, it is when moving from one locality to another; for then, though the water be deep, he swims near the surface."

Fish though similar in shape may be very different in colour; such are the *tara-kihi*, the *moki*, and the *kohi-kohi*, easily distinguished, though of like form, by their distinct colouring; the *tara-kihi* being pale grey with dusky fins, the *moki* dull grey with black fins, and the *kohi-kohi* gleaming green with yellow fins: *moki*, too, is more frequently netted than hooked, and *kohi-kohi* is found in deeper water than *tara-kihi*. Other fish, differing both in shape and habits, Mokai learned were yet often found together; for where the white-bellied *hauture* was abundant, *haku* also was sure to be taken; and if *puhaiao* were

[246] Colenso, Trans., XII., 139. [251] Taylor, Ika., 127.
[265] pa-kura-kura, red mullet. [274] kohi-kohi, trumpeter.
[281] hauture, horse-mackerel. [282] haku, king-fish.

caught in numbers, *hapuku* would likewise be abundant. *Tarakihi*, *hiwi-hiwi*, and *nanua* frequent the same rocky feeding-places. Some fish, on the contrary, would drive away all others; thus if the rapacious *tatare* were plentifully taken, other fish would be absent: even as on shore an abundant growth of fungi (*harore*) presages a scarcity of vegetable foods.

All fish, however different in appearance and habits, sprang originally from 'Rangi-riri' in mid-ocean, of one shape and one colour. But a man ill-treating and deserting his wife and children, she, going to *TANGA-ROA*, entreated his aid in the punishment of her husband. He, agreeing, sent his sons to attack the *pa* of that man, and the attack was successfully carried out. *TANGA-ROA* therefore promised to each of his valiant sons the fulfilment of a wish. *Kumu-kumu* desired that he might be red, like blood, and be able to groan like a dying man; hence the colour of that fish, and the sound he makes when taken from the water: the spined *wae*, seeing a boy's kite floating high on the breeze, desired to be flat like that kite: the *ihi* wished to carry a spear: a spear was fastened to his nose, and is borne thus before him till this day. Perhaps the *maroro*, sprung, it is said, from the liver of a *kahawai*, received at that time his wide spreading fins, that bear him bird-like through the air as well as through the water; and the *patipati*, whose double air-vessel is of service to man the fish being dead, his power to swell himself into a round ball, armed with bristling spines. Then, too, the tough-skinned *kiriri* may have obtained his movable spear that he at will fixes with a snick firmly upon his head, over his eye; and the bony-mouthed *kuparu* his curved and poisonous spines, that cause swelling and festering of the finger-joints when pierced by them. Even as are the wishes of man, diverse indeed were the wishes of the sons of *TANGA-ROA*, as is now seen in the diversity of their forms and colours.

PARE' hooked a *hapuku*, unusual at the depth in which they were then fishing; for they sought *kohi-kohi*, half grown, whose feeding-place is at a depth of about four *maro*; the older fish seeking, like *hapuku*, deeper waters. Admiring the fish and laughing at his great head with projecting jaw, he related the fable of the *hapuku* and *tuna*: for these two, meeting, what time

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[286] tatare, dog-fish.
[296] kumu-kumu, gurnard.
[299] wae, skate.
[300] ihi, gar-fish.
[302] maroro, flying-fish. A.H.M., III., 116.
[305] papati, porcupine fish.
[308] kiriri, leather jacket.
[310] kuparu, John Dory.
[320] tuna, eel.

tuna visited the sea in the cold of *Hotoke*, *hapuku* said to *tuna*, "Which is your best part?" which he answered by looking significantly towards his tail; then he in his turn asked "Which is your good part?" which *hapuku* answered by opening his eyes very wide, signifying his head was best; and so it is; the lower half of the *tuna* and the upper half of the *hapuku* are the better parts of those two.

Fishes at times hooked, can at other times, through their numbers, be more profitably netted. Such are the *tawa-tawa* of which there is a saying 'As the skin of the *tawa-tawa* when caught, so is the skin of man when slain': and the *kanae*, whose shoals going out to sea in the warm days of *Raumati*, return in *Uruao*, when the dry month oppresses all things; and the *moki*, which is plentiful both in the early days of *Raumati* and in *Uruao*, but which is also plentifully caught in set nets in the frosty days of *Hotoke*: and the *ihi*, shoaling in *Raumati*: and the *kahawai*, which at the time of the flowering of the *karaka* and *hou* pursues in great numbers, and devours, the young of *aua* then thronging the seas. In the calm and clear nights, too, *kanae* may be taken in large numbers without either hook or net: for if men paddle amongst them in the wide-mouthed rivers, they, in their terror leap from the water, endeavouring to avoid the unknown cause of their fear; and in that very endeavour to escape, they make themselves captives, for they fall gasping into the capacious holds of the *waka*, and there perish. *Kehei*, with its dull and wavy colouring, ascending narrow arms of the sea, is on the ebbing of the tide caught in nets, *koko*, stretched across the opening between two poles. *Patiki* and other flat fish are speared in the shallow mouths of rivers, or in lagoons by the sea, or on mud-flats, by men wading and bearing over their shoulders flaring torches of pine, or of *nga-para*, the resinous heart of *rimu*.

Of fish found drifted on to the sea-shore, the giant *paraoa* is the most valued; whilst the scaleless and glistening *hiku*, venturing shorewards in the frosty nights and left stranded by the receding tide, is the most delicious. *Hauture*, too, pursuing relentlessly its fleeing prey, with its own impetuousness rushes into the shoal water, whence it is unable to return; and thus

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[321] Taylor, Ika, 135: another version of the fable in Blair's 'History of Australasia'—631.

[329] tawa-tawa, mackerel. [331] kanae, mullet.

[333] Uruao, about February. [346] kehei, granite trout.

[353] paraoa, the whale. [354] hiku, frost fish.

through its eagerness to devour others, it itself becomes the victim.

The ferocious *mango*, often too powerful to be taken by hook and line, or to be held in the net, is captured by offering to it a bait; and whilst it, attracted by that bait lies momentarily still, a noose is slipped over its tail and drawn close. The fish then, feeling the bond, rushes through the yielding water dragging behind it the *waka* with its occupants, until exhausted; it is then despatched, its flesh dried for food, and its innumerable sharp teeth extracted from the head baked in an *umu*, and inserted in the edge of a carved *koripi* for the cutting up of human flesh, and the flesh of the *paraoa*.

The first fish caught was always liberated, after *karakia* had been repeated over it, so that it might induce others to take the bait prepared for them. If *kahawai* only were caught, the women were precluded from partaking; but if *tamure* or other fish, they were allowed to eat as well as the men.

Success attended the first day's fishing, and all manner of appetising morsels greeted the eyes of the women waiting on the shore. The *waka* discharging their gleaming freight, three *umu* were made *tapu*; one, '*Marae*,' for the elders, another, '*Ika-hoka*,' for the *tohunga*, and the third, '*Tukunga*,' for all the party. The *tohunga* then took a fish and pulled out a gill (*piha*); and taking it to the sacred place, held it suspended by a cord whilst a *karakia* to the gods was uttered, beginning,

"The fish, the fish of Wai-totara, the fish, the fish of Whenua-kura."

Then commenced the labour of the women, in cleaning and drying such fish as were to be stored. They were either dried in the sun, being repeatedly dipped in the salt water of the sea, or they were hung over the smoke of a fire. Many were cooked for present use; and the merriment following a good day's fishing was heard long after the lengthening shadows had spread from the sun, setting behind the luminous hills with their wooded tops and deep misty valleys.

Three days the *waka* set out for the various fishing grounds, rocky or sandy bottomed; and every day being successful, the *whata* were prepared in anticipation of their drying stores of whole fish; or *koki*, boneless, and twice to be cooked: many *haku*

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[361] mango, the shark.

[369] koripi, a knife.

[379] Taylor, Ika, 86.

[396] koki, fish, especially mullet, cooked and boned, then rolled into balls to be cooked again.

too, were carefully prepared as presents for *hapu* dwelling inland, who in return would send oily *tuna*, dried entire, amongst which, by good hap, might be the luscious blue-eyed *tuna-heke*, caught during the heavy rains, and the most highly-prized *puhi*.

On the fourth day, one of the cliff-watchers stationed to give notice of approaching shoals, discerned what appeared to be the shadow of a moving cloud on the sea; but as the shadow approached from south-east, and the wind was then off land, he knew it was caused by no cloud, but by fish in countless numbers. *Kanae* he knew ruffled the surface like a breeze of wind with their countless sail-like fins; but as it approached he saw that the shadow was flecked with many splashes, and travelled faster; and at once he gave the signal, "*Tawa-tawa*! to the south-east." At first the shoal came on, quickly but not disorderly; but one would imagine that the man's cry had been heard, not only by his fellows, but also by the voracious sons of *PUNGA*; for soon the people gazing eagerly from the shore could see the fish leaping and struggling; those below forcing their fellows above the surface, where they struggled in heaps to regain their native water. They then knew that the great *upoko-hue*, the *manga* and other fishes were attacking the shoal from below, probably attracted by the scent left by the shoal in passing. Now too, their enemies floating in the air, attracted by the leaping mass, came swooping downwards. First *tara-nui*, red-billed and sea-loving, whose head, black during the tingling days of *Ao-te-kowhai*, had now changed to white spotted with black; then the black-backed and noisy *karoro*, the thieving *tara-punga*, the white and high-diving *takapu*, and even the mighty and wide-winged *toroa*, gathered in confused numbers; whilst yet another enemy, fiercer and more to be dreaded, the ever-warring sons of *TU'*, prepared for their destruction.

Amid excited cries, and running to and fro, the seine nets (*puhoro*) made of flax growing in treeless valleys, were thrown into the *taurua*, and these paddled to seaward of the shoal. They were shot out, the lower rope (*kaha-runga*) weighted with stones, splashing as it sunk in the water, whilst the upper (*kaha-raro*), buoyed with its floats of *whau*, lay along the surface: upright rods (*take-take*), too, kept the nets spread whilst the *waka*

[398] Tuna, eels.
[416] upoko-hue, porpoise. [420] tara-nui, Caspian tern.
[421] Ao-te-kowhai, Spring.
[423] karoro, gull; tara-punga, red-billed gull.
[424] takapu, gannet. [425] toroa, albatross.
[430] taurua, canoe in which nets are carried.

united in hauling on the ropes (*pae*). The clamorous excitement
was not unmixed with fear that the *upoko-hue* and other large
fishes should, finding themselves within the meshes, break through
the bellying net, destroying it and freeing the struggling mass.
As the shoal was in-shore, the *waka* headed for the beach with
their enclosed part of that shoal, the remainder escaping and 110
taking with them the crying and darting birds. The shallow
water was at length reached; and so abundant were the fish
between the *puhoro* and the shore, that one thought of the time
that *TINI-RAU*, seeking HINE-I-TE-IWA-IWA, supplied the
whole *pa* with fish in a single night through his *karakia*, so that
they lay thickly everywhere, even to the floors of the raised
whata.

For list of fishes, with localities where caught and food found in them, &c., see Thomson's paper on Sea Fishes, Trans., XXIV., 202. See also Sherrin's 'Fishes of New Zealand.'

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[444] A.H.M. II., 129.

CHAPTER V.

THE EMBASSY.

Now again the *pa* was filled with joy at the prospect of present plenty, the more so that thrice again were shoals captured; and with the shoals many of the larger fish preying on them: for these were so crushed in by the masses of their prey in the shallow water that they could not themselves escape, but died under the hands of their enemy of old, relentless man. Then was *TAHU*, the god of plenty praised with thank-offering; and *REHUA*, lord of kindness; and *RANGI'*, father of gods, and giver of good. The people, filled with laughter and song, reminded one of the saying, 'Like *ta-tara-kihi* (cicada) chirping in the eighth month.' *Rau-mati*, too, was at hand; and the small green *kiriwai* flew in numbers about the flowering *manuka;* the red flashing *kihitara*, darted here and there in damp open places, and innumerable *ma-whiti-whiti* arose from the grass at one's feet on the warm days.

As the sun at its brightest, however, is soonest dimmed with clouds; and as *MARAMA*, the husband of all women, at his fullest is nearest his waning, so it is with the excessive joy of the human heart. Scarcely were the fish dried, and great numbers still remained hanging in the sun, when youths, roving in the forests on heights behind the *pa*, discerned the returning embassies, approaching with weary speed along the southern shore.

With the tidings they hastened to the *pa*, it being afternoon, and nearly the time of fires; but in reply to the innumerable

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[7] Equivalent to harvest thanksgiving. [10] Taylor, Ika, 134.
[13] kihitara, dragon-fly. [14] ma-whiti-whiti, grasshoppers.

[17] **MARAMA**, the moon, though generally a goddess, is sometimes known as a god, 'the husband of all women,' in allusion to the monthly sickness: so also the sun is sometimes a goddess, as in Scandinavian mythology.

[25] the time of fires; about sunset, when the second meal of the day was eaten: the first was eaten at about 10 o'clock in the morning. In old English times, too, there seem to have been two principal meal times; dinner at about 9 or 10 a.m., and supper at about 5 or 6 p.m. A meal taken on the completion of the day's work, the ninth hour or three o'clock, was called noonshun or nuncheon: that hour was known as high noon. On feast days they had dinner at twelve instead of nine, and no supper.—Note to Skeat's 'Piers the Ploughman,' Passus VI., line 147.

questions as to how many were returning, and who they were, they could give no definite reply saying that they were coming.

Hope and apprehension equally divided every heart, for they remembered the vision of the *matakite*. Fires were speedily kindled, that food might be prepared for the home-comers: joy should welcome them, though their news should bring only sorrow and lamentation. A party of men issued from the arching gateway to meet and escort them; and clinging to the palisades, or wherever a view of the pathway was commanded, were women and youths, eager to obtain the first glimpse of the returning ones. The men disappeared between the point of the bluffed spur below the *pa* and the sea-beach; and after a time of anxious expectation, the whole party returned by that point. Even then the watchers were unrewarded; for all were mingled, so that it could not be distinguished how many of the embassies still remained. Waving of garments and cries of greeting welcomed them; yet tears were in the cries, for who knew that her own dear kin was amongst the welcomed? Ere they reached the gateway ten were counted where there should have been fourteen; nor, the gate being passed, were there more than ten discoverable.

No words other than the cries of welcome were spoken: no questions were asked, though yearning hearts longed to learn the fate of the four; whether they tarried with their friends, or on the way, and would soon return, or whether evil had befallen them. The meal being prepared, they ate in silence: silent, too, was the *pa*, though all felt the anxiety that made itself visible in the restlessness of the women, and audible in their subdued murmurings.

The meal being finished, and their thirst quenched by the slaves pouring water into their joined hands held to their lips, PUA-ROA stood before the people assembled in the *marae*, and related to them the result of their journey.

"We left you, O friends, when **Whare-o-te-whiu* scintillated high above in mid-sky. **Whanui* hung low in the dark north, and **Ao-tahi*, *ariki* of all stars, almost at her lowest towards the south. The harvest star, **Taku-rua*, no longer twinkled at night; and the white drooping flowers of the bitter *kohe-kohe* hung at this time when the forest was almost flowerless, amid its ripened fruits, loved by the *kukupa*. The white flower of the *tawari*, found in the higher hills, also shewed amid its long

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[58] *Whare-o-te-whiu', Scorpio. [59] *Whanui, Vega.
[60] *Ao-tahi, Canopus. [61] *Taku-rua, Sirius.

toothed leaves; but the *rata-piki*, glowing red through the long days of *Raumati*, through *Nga-huru* and part of *Hotoke*, now hung without blossom.

"Since then MARAMA has four times bathed in the living waters, in the great lake of 'Aewa'; and *_Kai-waka_, the heavenly harbinger of the new year, has appeared in the radiant east. Now, too, the forest is plenteously variegated with flowers; and the flying children of *TANE'*, with the *pipi-wharau-roa* and the earth-hiding *koe-koe-a*, flash along the pleasant vistas of fern. The *kokako*, with its blue cheeks and agreeable song, now secluded in deep dells and impenetrable valleys, rearing its young, was then often seen by us, peering from the dense leaves; while the swooping and yellow-eyed *pio-pio*, eating either the berries of trees or living insects, saw us while thus eating, pass along disregarded.

"Traversing the forests well-known to you all with their *tawa* groves, where *kukupa* is snared in abundance, and their *kowhai*, where the delicate white-throated *koko* is speared, we entered on the debateable land, belonging neither to us nor to our neighbours, yet used at times by both. Reaching the higher and sheltered hills, we saw how the *houhere*, leafless on the bleak lower slopes, stood full-leaved, amid flowering *tawari*.

"It was here that, setting out in the morning after a quiet night, broken only by the cries of the silently-flying *ruru*, TARA-ITI saw, lying across his path, what appeared to be the body of a man, newly dead. It was seen by none of us; nor as we approached could we discern that which in his eyes lay directly before us. We therefore knew that it was a *kehua* for our companion, for TARA-ITI. He left that path and turned into another. There, too, the body lay extended before him, its face turned to the ground. Again he tried another path, and again the *kehua* appeared, its face now uppermost, when TARA-ITI saw that the features were his own. His very *moko*, he declared, and the scar over his cheekbone, were reproduced in the face of the apparition. It was an omen of death should he continue on his way, and TARA-ITI at once determined to return, obeying

[67] Raumati, Nga-huru and Hotoke, Summer, Autumn and Winter.
[73] pipi-wharau-roa, shining cuckoo.
[74] koe-koe-a, long-tailed cuckoo.
[75] kokako, blue-wattled crow: this bird is peculiar to the North Island, its place being taken in the South Island by the orange-wattled crow.
[78] pio-pio, the native thrush.
[83] koko, fat tui.
[86] Dr. Cockayne says the mountain and lowland houhere are two species.
[89] ruru, the owl 'morepork.' [98] moko, tattooing.

the warning. But now, to his consternation and terror, the *kehua* lay on his homeward path: and turn which way he would, it lay before him after the first few strides. Fear and perplexity were also in our hearts; but as Tara-iti only saw it, for him alone the omen was designed. Then Maru-wehi interpreted this thing; we must proceed, and Tara-iti remain where he then was until the *kehua* no longer appeared, when he must hasten back to the *pa*. There, then, going on our way, we left him trembling; not without misgivings, and many backward thoughts. To you, though I see him not, he has no doubt long since returned, and told you what I have now related."

A wail interrupted the speaker, for all now knew that Tara-iti must still be in that place, surrounded by the one *kehua*; and since so long a time had passed, he must already have accompanied that *kehua* to the land of shadows.

"Did not he return?" cried Pua-roa, interpreting the wail and the silence.

"Alas, no," sighed the others; and the cries of his wife and sisters filled them all with sorrow. Having learned that her *tane* had been slain by *atua*, the remaining incidents could be of no comfort to her: weeping, therefore, the wife of Tara-iti fled to her *whare*; and her friends, saddened by her misfortune, and longing to weep with her, prepared themselves for tidings still more gloomy.

"For three days we traversed forests, depressing and cold, the trees and ferns dripping, and the fallen leaves and moss sodden with moisture. No end there seemed to be to the steep sides, tree-tangled, and the deep vales, running with water: nor were the spur-tops less encumbered than the valley-sides; *kareao*, twisted and knotted, *aka* vines of all kinds, and *tata-ramoa* with withes barbed and interlacing, obstructed our steps: nor could our feet feel that man had penetrated those wildnesses before. We seemed to hear voices by day and songs by night: WHEKE gave forth broken melody; RAKA-TAURA, her mother, goddess of music, from her coccoon made inarticulate and mysterious sounds: 'PATU-PAE-A-REHE,' too, seemed lurking in the tangled eminences, and *tipua* in the deep, dark, fern-lipped chasms of

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[121] tane, husband: the same usage as the Danish mand and the German mann, man, for husband.

[133] 'nor could our feet feel.' The maori forester could feel with his feet if the forest deeps had been trodden by man. Colenso, Trans., I., page 6 of essay.

[138] tipua, goblins.

the thousand-tongued waterfalls: but our *karakia* and our *mana* delivered us from them all.

"Even in the gloomiest parts we were accompanied by peering, white-headed *popoko-tea*: the *toutou-wai*, too, fearlessly watched our movements and fluttered before our faces. Around us we heard the plaintive *riro-riro*, still crying as of old to the ogress, to KU-RANGAI-TUKU, telling her of the escape of HATU-PATU.—"*ka riro a taua hanga! riro, riro, riro!*"

"Soon we were in the heart of the mountains; and the forest growing sparser, we could see before us rugged shoulders and snowy peaks, gleaming in the outer sunlight, cold but bright. Then the glades seemed to grow more cheerful, and *atua* to throng less thickly; and we rejoiced, first to hear and then to see a shrill-voiced flock of *mohua*, proceeding onwards from tree to tree, busily searching for their insect prey; and these passing, after them came a smaller attendant flock of sweet-voiced *tieke*, flirting their tails and depressing their wings as they sat on the branches, with the mark of the hot hand of *MAUI'* still on their back and shoulders.

"These passed by, and took with them the gloom of the melancholy forests, where fires could only be kindled with difficulty even though we carried dry moss for the fanning of the flame. Emerging into the open borders towards evening, we broiled birds, speared by the way; and making a rough shelter of boughs and leaves of *mamaku* and *ponga*, we spread springy *rahu-rahu* beneath it, on which to sleep till morning.

"With the setting of the sun, clouds formed and clung about the summits, and soon after nightfall a windless drizzle like heavy mist drifted down, until from every leaf sounded an insistent and incessant drip. Overhead we had heard the loud cries of the *titi*, prisoner of the land birds, that every evening flies inland from the sea. Only once does this bird, hatching its young far from their native sea, feed that young, leaving it with a supply of food and returning to it no more. We heard, too, the pleased grunting of *kakapo*, whereby we knew that near at hand were trees forming his favourite food; *whau-paku*, or *patete*.

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[142] popokotea, the white-head canary; tou-tou-wai, the wood-robin.
[144] riro-riro, the grey warbler.
[146] ka riro, &c. 'Our property is escaped! it is gone, gone, gone!' Taylor, Ika, 48.
[152] mohua, the bush canary. [154] tieke, the saddleback.
[163] rahu-rahu, bracken.
[173] kakapo, the ground parrot.

"Falling asleep, though wet with the penetrating rain, our rest was not altogether undisturbed; for towards morning we were awakened by a burst of harsh laughter; and wondering where the man might be, another terrifying burst sounded close above our heads, followed by a rustle, and a gentle whish as of wings beating our faces. We sat staring into the gloom, when the laugh sounded again farther away. We indeed, in our half-awakened state, thought it a *macro*, a wild man of the woods; until, "A *whekau*!" said one; and hearing it again, we were tempted to join in its laughter. Hiding in the crannies of the rocks by day, at night the *whekau*, like the *ruru*, fares forth hunting; but whereas he preys on the *kiore*, then feeding on the fallen berries of the *tawa*, *hinau*, *towai*, and other trees, the smaller *ruru* must content himself with small birds, *weta*, *mawhiti-whiti*, and other insects. Once awake, we did not again sleep, but lay waiting for morning to lighten the treetops. This place, too, might have been a hunting-ground of the *ruru*; for near by we at evening had seen, intermingled with narrow-leafed *turuki*, some many-branched and dark-berried *mahoe* trees. In these was heard the rasping of the leaf-eating *weta*, who, with huge jaws pierce the soft wood of the *mahoe* with many burrows.

"The earliest birds soon began their calling; *kaka* cried harshly, and *miro-miro* trilled sweetly; and as *RA'* appeared through the trees, she was welcomed by the sweet singing of thousands of *korimako*, and *tui*, and other children of *TANE'*. We had speared *kukupa*, *kaka*, and had caught some *whio* that at this season congregate in small flocks amid the foamy torrents; and these we broiled for our morning meal. In gathering bark of *rimu* for the fire, we found numbers of evilly-smelling *kekereru*, lurking beneath that bark; amid many of a dark colour would at times be found one white, which however, darkened slowly when taken from its lurking place; there, too, were found the great brown *kapapa*, with its long antennæ, and the beetle that, lying on its back, can spring with a click into the air, and so escape its enemies.

"Leaving the trees, at whose edge we ate our meal, we emerged on a mountain side overgrown in parts with *manuka*, and in parts with *rahu-rahu*, whilst nearer the top of the ridge was a dense growth of interlaced *manga-manga*, over which we must needs scramble, as we could force no way through it. The rain ceased

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[184] **whekau, the laughing owl.**
[189] **weta, the wood-devil.** [200] **korimako, the bell-bird.**
[209] **'lying on its back,' the skipjack (Metablase acutipennis).**

with the night, and the day was clear: towards noon we reached the top of the ridge, and it appeared that our arduous journeying was nearly ended; for the hills on the other side, though forest-grown, were not so completely matted as those over which we had lately passed. To the north rose higher mountains, their tops snow-covered, and their rough sides shewing broken and rugged through the white cloak falling from their shoulders: to the south the ranges opened out, and far below us lay a smooth sheet of water, trees enclosing its upper end, its lower portion being flat and grown, as we could see by the colour, partly with *raupo*, and partly with *wiwi*. We lay admiring the lake, whilst resting, and conjecturing as to the fish its waters might contain, and the birds that might nest in its coverts of reeds; when Tama-kuku, lying near a warm, broad rock, saw a *kaka-riki*, green and lithe, emerge from its lurking-place. It rested motionless beside the rock, watching him with dilating and contracting eyes. His visage may have expressed the fear he felt; or some involuntary motion may have offended the creature; for suddenly it laughed at him and was gone.

"Tama' trembled at the omen; but whilst still staring with terror at the place where the *kaka-riki* had vanished, as if he expected a creature even more dreadful to appear, a cry from our companions turned our glance towards them. They pointed to the lake, and there we saw a *waka* gliding into the smooth water from the overhanging *po-hutu-kawa* at its side.

"We debated as to whether we should continue our journey by traversing the hills to the west, or by the stream leading from the lake. The men in the *waka* might prove friends, able and willing to lighten the tedium of our journey; or if enemies, and we could seize the *waka*, we still might reach the sea with more ease than by laborious climbing. We decided, therefore, to endeavour to reach the lake before they left it; and with that purpose hastened downwards as fast as the broken slopes allowed.

"The sun was well towards the west when six of our number, preceding our comrades, reached the marshy end of the lake; but at first we looked in vain for the *waka*. Before long we spied it coming towards us under shelter of the overhanging trees; but whereas there had been at least eight in it when we spied it from the ridge crest, now there were only two. These cried to us, and whilst watching their approach, a shout from the rear

[225] For exhaustive papers on the colour-sense of the maori people see Stack, Trans., XII., 153 and reply by Colenso, Trans., XIV., 49, 477.

[226] wiwi, rushes.

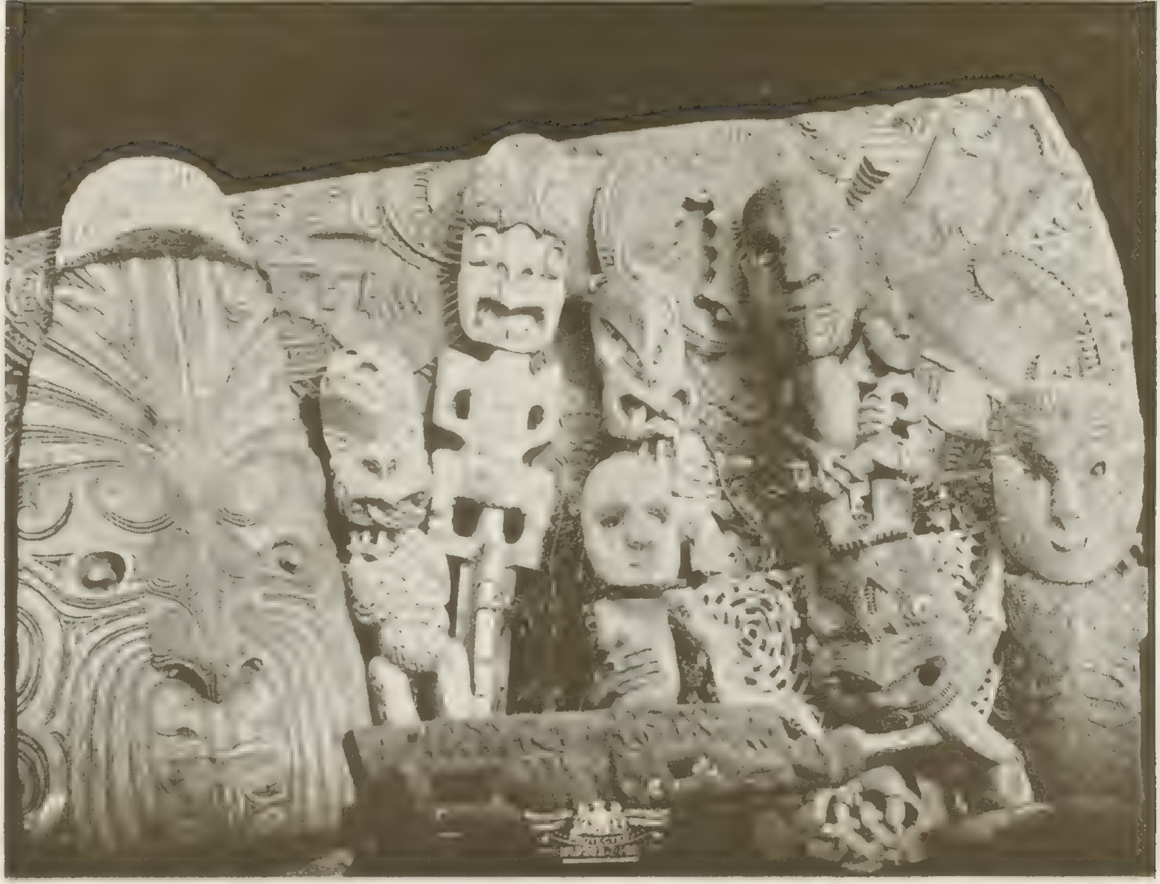
warned us that we were surprised. Turning we beheld seven men, dancing and grimacing, coming towards us with brandished weapons and threatening front.

"Their faces were unknown to us; and before we could declare whence we came and whither we journeyed, they were in our midst. We at once opened, so that each might have space to wield his weapon. Their onslaught was more wild than guarded, and two fell; but their places were taken by the two from the *waka*, now moored in the dense *raupo*. Tama-kuku with a sudden attack felled another, and we were now six to six, man against man. Then was heard the rasp of *tao* against *taiaha*, the clash of *patu* against *okewa*, with intermittent yells and cries. With my *tao* I warded the fierce *taiaha* strokes of a burly *toa*; nor could my eyes see how my comrades fared, since all my caution and vigilance were needed for my own safety. With never-tiring strokes I was buffeted this way and that, my antagonist giving me no leisure to do aught but parry his blows and thrusts. Many times my stout shaft of *manuka* stood between me and death; but despite all my endeavours I was overborne, being forced slowly backwards towards the lake.

"The shouting and din of battle fell on the ears of the rest of our men, and they now emerged straggling from the trees to our assistance. For an instant my opponent ceased his attack and glanced towards the new-comers; but that instant was mine, and my *tao* found his heart. His death-clasp enclosed me, and we both fell into the lake; but his arms had lost their power, and I freed myself. Emerging I saw the last of the foe struck down; though one, wounded, escaped in the dense forest skirting the lake's upper shores. Nor had we escaped without scathe; for besides many of us wounded, Rangi-pa-tango and Ronaki lay dying amid our fallen foes."

New lamentation arose at these words; the mother of Ronaki crying aloud, "And was my son deserted in a strange land, unmourned, unburied? Alas, alas! shall not the survivors suffer with him? Who are they that they should return, and he lie as food for the cruel-beaked *kahu*? Who are they that they should live?" But Pua-roa making a sign, one of his companions raised his shoulder-mat, and lifted out a head, its eyes and lips fast closed, and the skin dried tightly over the bones. Holding it up, he cried, "Behold, O *hapu*, your *toa*:

[267] patu, okewa, stone clubs.
[291] kahu, a hawk, the harrier.



Tourist Dept. photo

Various patterns of *teko-teko*, or *pou-teko* (gable-ornaments). (p. 32, l. 213.)

behold, O woman, thy son." Another from his mat, too, lifted with similar words the head of RANGI-PA-TANGO. At once the woman's resentment gave way to cries of endearment; and with sorrowful eagerness the relatives took the heads, mourning over them with wails and tears. PUA-ROA with bent head leaned on his *taiaha*. Then again he walked slowly to and fro, continuing his story to those who remained.

"Thus have the heads of your friends been brought to greet you, O *hapu*, and to call mutely for vengeance; nor were their bodies left unburied. The bodies of our foes, too, found burial of a kind meet for them and honourable to ourselves: their bones now whiten at the lake side; their teeth are our amulets," and he held up his arm so adorned.

Many and varied were the cries that his words awakened; lamentation and execration were mingled; nor could one say if sorrow for their kin or hatred of the foe most possessed their hearts. Three of the missing ones were thus known to be lost irretrievably; but a fourth remained. The greater number of the women had withdrawn with the wives of TARA-ITI, of RANGI-PA-TANGO, and of RONAKI; and their *tangi* sounded mournfully to the depressed hearts of those remaining.

"At the lake we rested some days," continued PUA-ROA, "nursing our wounds, and disposing of our friends and foes. The heads of our friends we hid in a place secure and dry, and our diminished number proceeded down the stream in the *waka;* over shallows and rapids, and by deep pools shadowed by drooping *ponga* and umbrageous trees with their swaying withes. Within sight of the sea we hid the *waka* before emerging from the forest, not knowing whether it belonged to a friendly *hapu* or an adverse. We then held northwards along the sand, well pleased again to hear the hoarse voice of the surf-deity, of TANGI-AITUA, and to see the many flying offspring of KAHUTARA skimming over the tossing waters. Again we saw the familiar trailing growth of *waharoa-te-koiwi* binding down the shifting dunes; and rush-like *pingao*, whose dry flower heads, broken from their stems, are blown lightly along the sands by the winds; and *turi-ka-koa*, whose flower-heads, similarly blown, men pursue to hasten their weary steps. On the beach, too, we saw familiar shells; the thick, circular *hakari* with its deep and regular grooves; living *pipi* in thousands; mud-loving *huawai*;

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[329] waharoa-te-koiwi; sea-convolvulus.

[334] hakari, &c. Here the native nomenclature proves superior: these shells have, for the most part, no English names but those given by science.

white and fragile *hohe-hohe*; red-lined *waha-waha*; an occasional lustrous *pakira*; and the variously-coloured *kua-kua*.

"We were now in a part of the country called Papaka, recognised by two of our company who had been here during a previous visit, though another route had been then taken; and we knew, therefore, that a *pa* was not far distant. This we reached, famished and weary, ere the sun dipped in the waters, and found good welcome. The principal *pa* lay further inland, at the confluence of two rivers. The two sides along the rivers were steep bluffs, difficult to scale; the *pa* was steeply approached on the third side. Their cultivations lay scattered round about; and as these were now being prepared for the planting of *kumara* and *taro*, we spoke nothing of the object of our visit at that time, but offered our assistance in the labours then going forward. Many days of kindness passed; and the season being propitious, and the moon full, the seed were, with their proper ceremonies, laid in the ground. The sacred bones of ancestors, too, were brought out that they might bless the fields with fertility.

"After all had again been made *noa*, we declared whence we came, and our object in coming; concealing, however, the route we had taken. Asking them would they cast in their lot with us, making our friends their friends, and our foes their foes, we gave to their first *rangatira*, to MANIA-POTO, as token of goodwill, the *mere*, the valued *mana-tunga*, of our *rangatira*, of HARA-PAKI. The overtures, the *mere*, and other presents then given, were received, and a council was held to consider the proposals. They appeared to be entertained with favour by most, but with disfavour by at least one high in power, the *tohunga* KAPA-O-TU. He spoke against them, hinting darkly of men commencing overtures of peace with deeds of bloodshed: but at that time we did not understand his allusions.

"Passing over some days, I will now speak of five nights since, of *Oika*, in the seventh month, when the moon begins to wane; and when **Whare-o'whiu* and **Pou-tu-te-rangi* set below the evening horizon. That day beheld a great gathering of the *hapu*, when many *rangatira* of *mana* and warlike reputation (*ingoa toa*) were present. One and another of these had spoken: some against, but the greater number in favour of the alliance, when our orator, TAMA-KUKU, was again called to speak before those assembled. From our midst, seated amongst the others, he arose and gave them greeting.

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[369] Oika, the 19th day of the moon. Seventh month, November.

"'Greetings, O friends,' he cried: 'greetings from the eastern sea to the sea of the west: from the land of the rising sun to the land of the setting. We desire that between us the door of greenstone should ever be closed: that there should be peace, abiding peace. The strength of two men is great, when united; but opposed, one destroys the other. United, they have twice the gains; but opposed, their losses are greater than twofold. Let us be friends, one of the other: then will not the bark of the *aute* be blown away by the winds; and as by means of a dark cloud the rainbow is seen to advantage, so will the *rangatira* appear at the head of their then numerous *iwi*. Then, too, when the *hapu* have greatly increased, then shall people say, 'Who can reach with a crooked stick the stars of heaven that they should fall below?' or 'Who can take a powerful *rangatira?*' Let there be peace; abiding peace; for from slight disputes may arise disastrous wars: as the proverb says, 'A fish unseen eats upwards from below'; and 'War is a devouring fire, kindled by a spark.''

"Then suddenly broke in the words of the *tohunga*, of Kapa-o-tu,—'And that spark was produced by the 'Nga-ti-tama,' by the *hapu* of Tama-kuku, even by Tama-kuku himself'; and with vehemence he bounded before them. None had seen him approach, nor did any man know he was with them until they thus heard and beheld him; but this he did by the aid of his *atua*. 'Who is Tama',' he cried, 'that he should speak of the door of greenstone? Tama', whose spear is yet wet with the blood of us among whom he stands? Where are Purua, and Humaria, and Tatai-aho, and the others now mourned by us? Nine went, and none have returned;—but these have come in their stead.'

"Kapa' paused; and his eyes were as the white *huawai* shell, and his limbs were convulsed as if he had eaten the unprepared *karaka* berry. His listeners sighed, and murmurs arose. Low wails, too, came from the lips of the women, dreading they knew not what. With a heart-numbing yell Kapa' sprang high from the ground; and when again his feet touched the earth he stood crouching, with his fearful features turned towards Tama'. Yet another pause, and he began hoarsely, 'I have seen bones; the bones of men; the red bones of *rangatira*;—broken asunder; dishonoured; desecrated:' at each word he paused, and at each pause a sharp gasp broke from the people: 'the bones of eight men have I seen,—and there were nine:—Huhuti!' As he

[381] to close the door of greenstone, a symbolic term denoting lasting peace.
[386] aute, the paper mulberry tree. For proverbs, Colenso, Trans., XIII.

called the name, called HUHUTI, a man appeared, as suddenly as KAPA'. A long and bitter cry arose from a hundred lips; for HUHUTI was one of the nine: he was indeed the one who had escaped, wounded, from the strife at the lake side.

"With a yell KAPA' silenced the growing lamentation. 'HUHUTI is the ninth,' he cried, 'and he alone has returned. These men come also, and with wounds they say were given by dead mountain trees and stones. Where are the others?—Behold—' and his writhings became more and more terrible, and our hearts failed.—'they too are near! As in the teeth of KAE were seen pieces of the flesh of "*Tutu-nui*" so in the teeth of these men may be seen the flesh of our kindred!'

"Mournful and discordant cries arose; men leapt to their feet; and at the same moment KAPA' dashed his *mere* into the temple of TAMA', who fell dying at his feet. As he lay, he held up two fingers; his hand dropped, and he was dead. In two years he would be avenged. At once we were surrounded as is a rock by a great wave of the incoming tide; a seething multitude enclosed us with fierce faces and eager weapons.

"'Stay!' cried the voice of their *rangatira*, of MANIA-POTO; and as the people fell back, 'stay your hands,' he cried; 'imbrue not your weapons with the blood of your guests. Though vengeance fall, let not the *marae* of HINE be desecrated.' Majestically he moved before them, whilst KAPA' still quivered with unabated fury. Turning to us he said, 'The sun now almost touches the sea. Hasten while *'RA* yet is visible; for so soon as the upper rim is covered by the flashing water, our feet will seek you, our hands bearing weapons ready to destroy. Depart, then, ere sorrow overcome hospitality.'

"Silently we hastened away, casting looks of regret towards the body of TAMA' still lying on the *marae*. 'Must we leave TAMA'? we faltered. 'Unless ye would bear him everlasting company,' was the fierce answer. Soon we were beyond the palisades; but you may suppose that many eager and blood-red eyes followed us as we departed; nor would they easily forget the direction of our flight. A short time indeed would pass ere relentless foes would be in close pursuit; and not knowing the easiest paths, our capture was certain unless we eluded them by cunning. Hastening, therefore, as if directly inland, as soon as we were well within the forest we turned to our right, crossing the bending river, and entering the dense forest on that side returned towards the *pa*, hiding in a thicket of *tata-ramoa*

[460] **tata-ramoa, bush-lawyer.**

immediately opposite the rocky side of the *pa*. Death seeming inevitable, we had determined to meet it in saving at least the head of Tama'. Here, then, we lay, the sounds from the *pa* falling distinctly on our ears. We heard the pursuers set out, and soon only the cries of lamentation and the howling of dogs disturbed the stillness of the evening.

"As darkness fell, the star **Pou-tu-te-rangi* flashed above the water of the dark sea; and so soon as it disappeared, **Mata-riki* rising over the dim-ridged hills, Mahina-rangi and myself stealthily swam the river and climbed up the rocky side. Entering the *pa*, we crept amongst the dark *whare* till we came to the *marae* where Tama' still lay. Cautiously we approached the body, dimly seen by the light of the scintillating stars; but scarcely had we severed the head when with a loud cry a form leapt upon us. Struggling desperately, he calling incessantly for assistance, we at length quieted and slew him, escaping with his head also as people came running to discover the cause of the uproar. Torches were brought; and as we crept behind the *whare*, we saw them cross the *marae*. There lay two corpses instead of one, and both headless; nor could they decide if men had been there, or *atua*.

"We rejoined our companions, and set out along the shore by the way we had come, listening and watching lest any of our foes should have come in this direction also. We reached the place where the two heads had been hidden; and weeping over them, brought them with us, not unmindful of our distant kin.

"What mishaps and hardships we endured, O friends, we do not know; for our spirits went far before us, and were with our loved ones, our bodies labouring on to overtake them, feeling neither pain nor weariness. For one thing we rejoiced; the head we had secured was that of the *tohunga*, of Kapa-o-tu."

As Pua-roa ceased, Mahina-rangi drew the two heads from under his mat. Both were clotted with blood, and ghastly, for there had been no time to preserve them by drying; and a deep thrill of sorrow and hatred seized the hearts of the people as their eyes beheld in the waning light the heads thus held before them.

Ere they dispersed, the assembled people chanted an ancient lament for their dead,—

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[465] The native dog, kuri, seldom if ever barked: see full notes by Colenso, Trans., X., 135, and by Taylor White, Trans., XXIV., 540.

[468] *Mata-riki, the Pleiades.

"The minor stars now westward troop in majesty; the satellites of *Rehua go on in drowsy mood the path they ever went; but **UE-NUKU-KOPAKO**, the bent, decrepit god, by them shall be sustained. But what may it avail, since he, Wari-a-hau, rushed reckless to the battle-front, nor heeded that the great, the people's power, the guardian and protector, had succumbed. No aid had he to grapple with the fierce, the unrelenting **TU'**, nor rays of light were seen on Wai-tawa peak, where all the mighty men of 'Nga-ti-tu' in silence lay, with Rangi-a-te-amo there. Seek, seek the guardian power, and rouse it now to act, before our great canoe o'erturn, and all is lost. I'll deck me with the white crane's plume as gentle sea-breeze wafts the prized young totara, and near the staff of Hine-tapeka will stand, whilst spray from Roto-ehu comes and dims the eyes of those your younger brothers in this world. Turn ye, and look towards the peak on Rangi-toto seen, all distant and alone; and know the lizard god, the unknown one, has now forever left his home, and westward gone on ocean's foamed white-crested waves. And yet ye still in silence sit, nor ask the aid of these illustrious visitors, who from a distance by propitious gales have come to you; whilst in your presence lie the corpses, the slain, the fish of **TU'**, the ancient ancestors of those of Tuku and of Hika-e. Oh gently blow, ye breezes of the land, but rouse to deeds of daring none, O active soul of man! I dreamt, and in my dream I felt the chill of snow grate through my trembling frame, as in the nights of omen ill,—those Tama-tea nights of dread, the signs of which are seen high in the midnight clouds. O thou beloved! I grieve my want of that to cover thee—the beauteous mat brought from the east to hide thy now cold frame. Oh, couldst thou once again arise, and at the day-dawn speak, thou wouldst the incantation chant of Pou-awhi and Wharangi, and Awa-tea-roa, and Manuka, with Whaka-tane—tell the power by which thy ancestors and Wai-ra-kewa learnt the path across the moaning ocean-road to this our home."

The two heads were given to the relatives of TAMA-KUKU: execration and lamentation alternated: the *tangi* lasted far into the night; nor did the bright day bring any cessation of sorrow.

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[500] *Rehua. ? Jupiter or Mars. Colenso says that maori friends have often, by their unaided vision, pointed out the satellites of Jupiter whilst he used a telescope. (Trans., XIII., 63, note.) They have also counted as many as ten stars in the group of the Pleiades. (Trans., XIV., 67, note.)

[510] Young totara, young chiefs.

Chapter VI.

FOWLING.

The warm nights passed, and with them the first poignancy of grief; but for many days, as friends came from different places, either passing, or on a visit, the heads were shewn and a *tangi* held over them, at the same time that the head of Kapa' was reviled with bitter taunts.

The whole of the *kumara* had been planted in the various scattered plots. The first ones set, their tapered ends pointing north towards the sun, had already thrust their green leaves through the mounded hillocks; and screens of *manuka* were erected to protect the young leaves from the sharp winds of the earlier nights of *Raumati*. The women, too, kept the ground clear of weeds, and collected and burnt the loathsome, creeping *anuhe* which would else devour the leaves.

Fish were still plentifully caught and dried, among them a shoal of *kahawai*, coming open-mouthed as if in terror-stricken flight from some ocean *taniwha* dread as "*Moko-roa.*" From certain fish, such as *tawa-tawa*, *koki* was prepared by removing the bones, half-cooking the fish and pressing them into balls which were stored, and again cooked when to be eaten. Amongst the rocks by the bluffs at the river-mouth, wicker creels, made from the long roots of *harakeke* were sunk, and *koura* (crayfish) caught in large numbers, the creels being sunk from rafts made of the boughs of *whau*: they were also caught by men and boys diving and pulling them from the rocky recesses. When captured they were taken to a running stream, and in overlapping rows were secured under the water with stone weights and there left for a few days. When taken out their shells were easily slipped off; the white flesh was then hung to dry in the wind before being stored in the *whata*.

Women also visited certain rocks (*patiotio*) at low tide, wrenching off the large clustering *kuku*, brown-shelled or blue-shelled; from other rocks they prised iridescent, black-fleshed *paua*, the similar, but smaller *koro-riwha*, and delicate-shelled *mara-peka*; at low tide, too, they gathered from the trailing, writhing kelp that at the reef points seemed the frayed ends of rock, the slow-creeping *ata-ata*, with its heavy spiral shell, and pearly mouth closed with its green hard covering. From other rocks they gathered *tio*; in the sands washed by the tides, *pipi*; and *hua-wai* in mud-flats, on whose surface, in certain restricted places, crept thousands of the spiral *pupu-kari-kawa*. These were first cooked; then taken from the shell, strung and dried for storing.

A few of the women visited the flowering *manuka*, and there gathered the green *keke-rewai*, the bird of *REHUA*; an insect which, ground down and dried, formed an appetising food. No less were the men busy: for the long days of *Tapuae* being at hand, they could repair to the woods for the capture of *kaka*, now sucking the honey from the masses of *rata* flowers. *Parera* could not yet be caught, as they were breeding, and were at this season *tapu*; but so soon as they were moulting, during the moons *Uruao* and *Nga-huru*, men with dogs would visit their inland haunts, taking them by running them down and with snares. Though in another moon there would be a plenty of food for the *kukupa*, such as berries of the *kohutu-hutu*, called *konini*, *poro-poro*, *puriri*, *mangeao* and others, not for five moons yet, when the berries of the *miro* and *pate* were ripe, would that bird be in its prime. Soon after that time, too, the *pukeko*, feeding on the young stems of *raupo*, would be in a condition fit for snaring.

To the woods, then, went the bird-hunters. No arrangements were made until the actual day, lest the birds should know of it, and becoming *pawera*, forsake their usual haunts; neither, for this reason, were they named: they were spoken of as 'the noisy fellows.' Chief amongst the fowlers was Pare'; who had received a present of a fine *tutu*, or snare, from the slave-captive, from Kapu; and from a relative a *here*, or barbed bird-spear. These knowing his expertness, knew too that they would share the fruits of his labours. Kapu, however, had a deeper design; which, too, was satisfied when Pare' requested that Mokai might accompany him in the expedition.

"Heed well the methods of Pare-inu-ora," said he to Mokai, and pay attention to his words: for slaves, by regarding their

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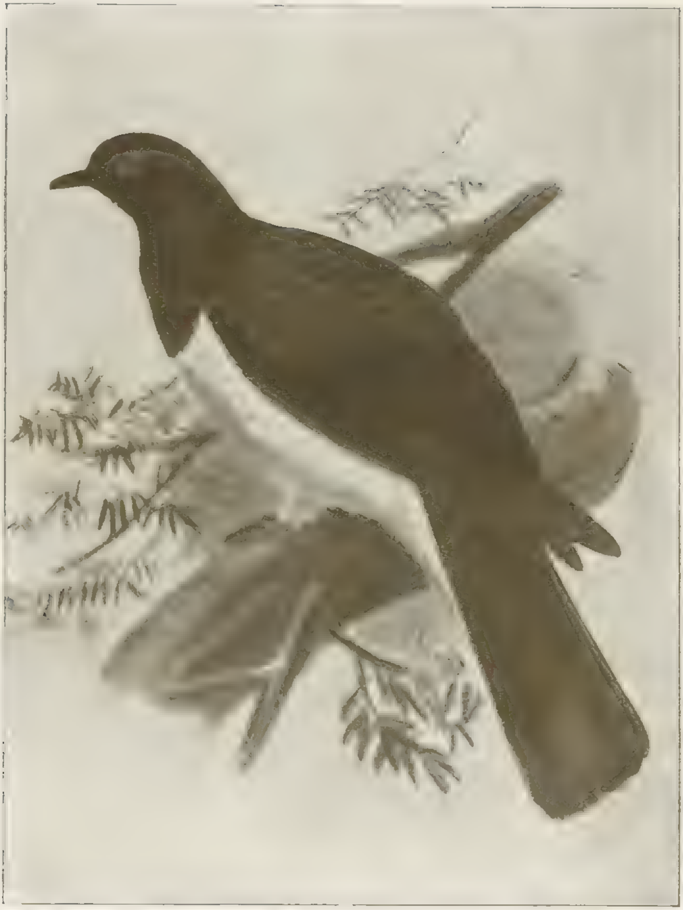
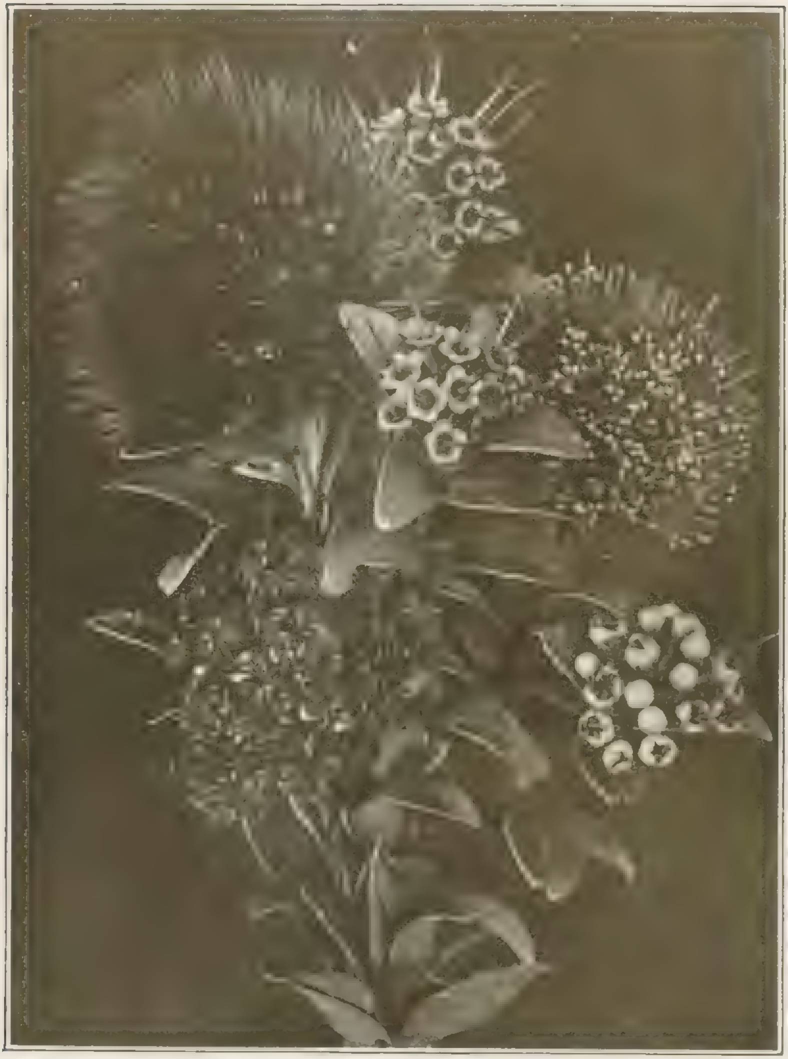
[33] paua, the sea-ear.
[46] Tapuae, December.
[48] parera, the grey duck.
[51] Uruao, the season about February.
[57] pukeko, swamp-hen.



Wood-pigeon, *Kukupa* (Hemiphaga novae zealandiæ), (¼ nat. size).



Rata (Metrosideros robusta), ($\frac{3}{4}$ nat. size).

superiors, may acquire a portion of their skill if not of their *mana,* which skill will ever stand them in right good stead.'' His words did but strengthen the desires of the boy, whose mind was ever alert to glean the knowledge of craft profitable in days to come.

At this time the *kaka*, with its filamentous tongue, was sipping the honey of the *rata* and the *rewa-rewa*; and preparatory to the hunting, each man had erected for himself a platform high up in some suitable tree, *rata* or otherwise. Pare' with the aid of Mokai, had laid his platform in a spreading *rata*; and on a certain propitious day in the latter period of the moon, these two with others, proceeded with *tutu* and *here* to this tree, ascending by means of a ladder of withes hanging down the shaggy trunk. They took with them into the tree fresh blooms of *rata,* as bait, and a tame *kaka,* as decoy.

The *tutu* consisted of a long light pole, *tata*, with a projecting crook, *korera*, on its side near the upper end. To this end, at almost right angles, was fixed the perch, *wheke*. On the outer and free end of the perch the bait of *rata* flowers, *tawhi-whi* was fastened. The snare consisted of a cord, *aho*, whose loop drooped along the perch, passing through a hole in the perch where fixed to the pole, and down to the hand of the fowler. The snare being set, the *tutu* was lifted up, and hooked by the *korera* over a bough high up in the tree-top. The tame *kaka* was then made to cry out, and so attract its wild fellows. So soon as one alighted on the perch, the fowler pulled the cord and snared the bird by its feet.

Whilst arranging the parts of the *tutu*, ''We shall now see,'' said Pare', ''if the *tutu* is a good one; for the noisy fellows will alight readily on a good *tutu*, but will avoid it if of inferior quality. Unfortunate it is that we have no more than one, for our time will be scantily employed; but a man cannot have *tutu* and *muru* also.'' Mokai before long beheld a fluttering captive; which, the *tutu* being lowered, was killed by its head being crushed. ''The snare is good,'' said Pare', setting it again; and after the capture of several more birds, ''We will see if the *here* (spear) is good also.'' Mokai held the snaring cord whilst Pare' prepared to use the spear; for whilst the birds alighted on the perch readily enough, there were many more sitting in the branches round about. Mokai soon caught a bird: ''When red and black labour together, the work is soon finished,'' said Pare';

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[79] rewa-rewa, honeysuckle.

"our *whata* will soon fill." As he paused, he made a sudden thrust, and a bird fell to the platform. Thus they proceeded, Pare' spearing and Mokai snaring. At times Mokai pulled the cord too soon, and at times too late; but ere long, to his joy, almost every bird that lit on the perch left it only when released by his hands. "Try now the *here*" (spear) said Pare'. The slender spear, made from a *tawa* sapling, was four *maro* in length; and Mokai, presently aiming at a bird, struck the bough. He was mortified; but Pare' smiled. "The noisy one is knowing," said he; "nor is the *here* as a *tao*, the spear of war; try again. The barbed point is made of the bone of a *toa*; that is shown by the birds falling without noise; should they flutter with much clamour, the bone must have belonged to a boasting, talkative fellow." Ere long Mokai speared his bird, driving the point home even to the barbs; but the bird made a great din with its screeching and flapping. Pare' said nothing; Mokai was pleased, yet ashamed: the birds speared by Pare' had fallen without a sound; or at most with a screech by the *kaka*, or a '*koe-koe*' cry by an occasional *tui*, as the point entered. He soon speared another, but it, too, made great outcry "I perceive," said Pare' seriously, "the bone must have belonged to a chatterer after all." "Not so, sir," said Mokai, refusing the excuse offered by his elder; "it is rather I whom am inexpert. I saw that your birds fell noiselessly, and without your having to lower the *here* to remove them from the barbs. I have not found the vital part." "Thy words reveal thy wisdom," said Pare', much pleased with his pupil; "the bone shall yet vindicate in thy hands its *toa* ancestry." And ere the day's fowling was over, it proved so. Before leaving for the *pa* they buried at the tree's foot the *kaka*, nearly a hundred, taken that day: these would be allowed to remain for a day or two, until sufficient had been taken to pluck and prepare for potting.

Mokai proved apt, and Pare' warmed towards him; so that as they sat, the following days, on their stage, he revealed to him forest lore that else had taken many moons in the learning.

"Besides sipping honey from the flowers," said he, "from the trees themselves he takes the creeping grubs; either cutting them from partly decayed boles; or climbing amongst the swathing vines he tears these apart, seizing the creatures lurking beneath. One grub there is which eats the pith of the scent-yielding *raukawa*, causing the leaves to wither. The knowing bird, seeing

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[138] An expert spearman killed the bird by striking a vital part; only the inexpert thrust the point in to the barbs.
[154] Henry, 'Flightless Birds of N.Z.,' 43.

the withered leaves, knows that a brother awaits him within, and with precision he cuts into the wood to the very place where that brother in fancied security lies. Insects and grubs, whose skins he rejects, form his food at all times; but in this season he sips the delicious honey from the stiff, upright *rewa-rewa*, from the brilliant *rata*, the *kai-wiria* with its hooked fruit, the *whau-whau-paku*, and later in *Raumati*, the *rau-kawa* with its scented leaves, whose fruit, round and mottled, ripens in the first and second months. During *Nga-huru*, when the nights grow colder, he also feeds on the berries of the *mapau*, *maire*, *matai*, and other trees; the *miro* berries, hard as stones, he cracks immediately before they ripen, for the sake, doubtless, of the oily kernel. Of these berries the *kiore*, too, is excessively fond; and you shall find scarcely a single berry of the many fallen to the ground from the boughs above, which has not been pierced by these nibbling creatures, and the kernel extracted. Knowing, then, the food of the *kaka*, the fowler can with success plan his snaring or spearing; but though the man knows that only once in three years is the *rata* honey-filled, the mellivorous bird knows not only this, but also knows beforehand if any irregularity in the supply is to be; he knows, too, if berries will be plentiful; for both he and the berry-loving *kakapo* will only produce their young when there is to be an abundance of food.

"The nest is made at the bottom of a hollow tree, the bird enlarging the hollow, and the opening, if necessary. No nest is built, but four white eggs are laid on the decayed wood. The four eggs do not, however, result in four birds, two being usually thrust from the nest by the other young birds. As in this season the parent birds are still feeding their young, they are not so fat as in *Nga-huru*: at that time, however, they are wilder, and more difficult to snare; though sometimes, indeed, they are so fat that they cannot fly. The appetites of the young birds must be unappeasable; for their gizzards are four times the size of that of the old birds.

"Either the noisy one is as courageous as he is knowing, or else his cunning does not prevent his being inquisitive. As you know, he is heard in the morning before day-dawn, and the morning and evening are his busy times, unless he be tempted abroad on dull days: but should he hear the cries of a wounded comrade, he comes in countless numbers to see the cause of the cries. This is well known to the fowler, who prepares on the ground a hut of *ponga* and other large leaves, from an opening in whose side a slender pole, four *maro* in length, slopes outwards and upwards. In this hut the fowler sits; and a tame *kaka* is made to cry out loudly as if wounded by the talons of a *ka-rewa-rewa.* Flights of *kaka* soon appear; and perching on the pole they slowly descend, turning first this way, then that, approaching the noisy fellow below. Soon one is at the opening, when two hands, closing over his wings, take him quietly within; nor does he ever emerge as a living bird, for his head is crushed by the heel of his enemy. This method of catching the *kaka* bird is called *taki,* but is never used whilst the bird is feeding on honey.

"Without doubt, though, the fellow is courageous; for though the young often succumb to it, the old birds will fearlessly resist the attacks of the roving *ka-rewa-rewa.* This bird preys on the smaller forest denizens, even at times pursuing the *kukupa*; but this by its swift flight will on most occasions elude him. Should the *ka-rewa'* be sitting on a bough, the small birds will fearlessly approach and taunt him with loud cries, even making pretence of attack. They well know that should their enemy leave his perch, they, being able to fly swiftly at once, can reach cover before his speed is great; but should they see him sailing along in full career, their tails only are visible as they scurry to the thickest coverts. One small bird, however, the *pi-hoi-hoi*, easily escapes at all times; for its flight is erratic, unlike the direct course of its swooping enemy. The *kaka,* too, seems to make the taloned *ka-rewa'* a source of amusement; for on some sunny day, when overcoming his noontide sleepiness, the *kaka* soars in noisy flocks over the tree-tops, one will laboriously mount high above the others; and closing his wings swoop downwards into the midst of his clamorous friends, who only screech the louder, as if to announce their disrespect for their fierce foe. Doubtless, being so social a bird, he has a language of his own; and the fowler must know the meaning of his many cries, from the low whistle to the discordant screams of the circling flock. Indeed, if traditions are, as we suppose, true, all birds have their speech.

"For in ancient days, two *kawau* met at the seaside. One was a salt-water bird, and one was a fresh-water bird; but though their food was the same in so far as it was fish, they differed in the colour of their plumage. The river-bird, seeing the other dive into the sea for the purpose of obtaining food for himself did

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[199] ka-rewa-rewa, sparrow-hawk.
[219] pi-hoi-hoi, the ground lark. [232] Colenso, Trans., XI., 101.

the same. They both dived repeatedly, for they were hungry; but whilst the sea-bird caught a fish at every plunge, the river-bird, though he dived ten times, caught not one. Then he said to his companion, ‘If I were in my own home, I should just disappear for a moment and find food at once; there never could be a single dive without a fish to reward it.’ ‘Just so,’ said his companion, and diving again brought up another fish. ‘Your home here in the sea is one without food,’ said the river-bird; which was unreasonable, considering he had seen what his companion could do. The sea-bird, however, made no reply to this insulting remark. ‘Come along to my home,’ said the other; ‘we two will fly together.’ On this they flew off, and kept flying until they came to a river, when they left the air. Both dived, and both rose with a fish in their bills, and this they did ten times. The river-bird taking this as proof of his assertion that his was the superior fishing-ground, the other flew back to his home, incensed and filled with disgust.

“‘Arriving there, he at once sent heralds to all the sea-birds, calling on them to lose no time but gather together and kill all the fresh-water birds, and all the birds of the dry land, and the birds of the forests. They assented, and were soon gathered together for the fray. Meanwhile the other birds were not idle; they also assembled from all quarters, preparing to repel their foes.

“‘Ere long the immense army of the sea-birds appeared, sweeping along in a bow from one side of the heavens to the other, making a terrifying noise with their cries and the beating of their wings. On their first appearing the little *pi-waka-waka,* quite undaunted, was put into a towering passion; and being desirous of spearing the foe, he danced about presenting his spear on all sides, and crying *‘Ti! ti? ti! ti?’* Then the furious charge was made by the sea-birds. In the front rank, swooping down with their mighty wings, came the *toroa,* the *takapu,* and the *karoro,* with many others closely following; indeed all the birds of the sea. Then they charged at close quarters, and fought bird with bird. How the blood flowed and the feathers flew! One would suppose that nothing could withstand the charge; that the land-birds would be overwhelmed; but no, they came in a close phalanx, and dashed bravely right into the midst of their foes. Thus they all struggled for a long time; charging, retreating and charging; screaming and buffeting one another,

[264] pi-waka-waka, the pied fantail.

desperately fighting. Such a sight! At last the sea-birds faltered,—they gave way,—they fled in confusion. Then it was that the *kahu* swooped down upon them, pursuing and killing: and the fleet *ka-rewa-rewa* darted in and out among the fugitives, tearing and rending; whilst the *ruru*, who could not fly by day, nor join in the battle, encouraged his friends and taunted their adversaries by hooting derisively '*Toa koe! toa koe!*' (Thou art brave! thou art victor!); whilst the *kea* screamed '*Kia iro! kia iro! kia iro koe!*' (Remember! Remember! Be you ever remembering your defeat!)

"In that great battle, two birds, the *ti-ti* and the *taiko*, were made prisoners by the river-birds; and hence it is that these two birds ever lay their eggs and rear their young inland amongst the land-birds, though they themselves live on the ocean. The *ti-ti*, hatching her young, flies off to the sea for a whole moon; and when she is full of oil, for her young, she returns to feed them. From this arose the saying of our ancestors, 'A *ti-ti* of one feeding.'

"Though the land and water-birds thus conspired to repel the sea-birds, they fight amongst themselves, destroying one another; and even as the gods, being brothers, quarrelled, so the offspring of those brothers quarrel amongst themselves; fish with fish, bird with bird, and man with man.

"From the red feathers of the *kaka* are made those most desirable mats, *kahu*, in patterns square or triangular, the red alternating with white feathers from the *kukupa*. The red colour on this bird and the *kaka-riki* was caused by their being splashed by the blood of TUNA-RUA when that *taniwha* was slain by *MAUI'* the hero. On some birds the red is more plentiful than on others; and hence the *kaka* is distinguished by different names; such as *kaka-kura, kaka-kereru, kaka-pipi-wharau-roa,* and *kaka-korako*; the name depending upon whether the bird is very red, or is feathered like the other two birds named, or is an albino.

"The smaller *kaka-riki*, with head crimson or yellow, is a tamer bird, and is only caught with the *tutu* or with a snare at the end of a pole, used at the edges of the forest, not in the midst as in the case of the *kaka*. When the eggs of this bird are hatched, the white shells, thrown to the ground, assume the form of the green lizard found in the forest: to it is given the same name as that borne by the bird,—*kaka-riki*.

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[284] The cry of the ruru, rendered 'Toa koe' by the maori onomatopoetic faculty, is by the English rendered 'Morepork.'

"Altogether different, though of similar name, is the nocturnal *kakapo*, owl-eyed, and moss-coloured. He is hunted at night, by torchlight, with the aid of dogs, which he at times attacks so fiercely that they are driven off. This is his breeding season, and his deep note may now be heard, reminding one of the proverb used on hearing the sound of distant thunder: the proverb refers to the plenty of the birds. Their dens are in the crannies of rocks and trees, where they sleep during the day, the gloom of their retreat protecting them from the attacks of the swarming *namu*. Their food consists principally of such things as they can find on the ground, as moss and grasses, and berries that can be reached by climbing; for though they have powerful wings, they refuse to use them for flying. The bird is in its prime in the second and third months, when **Ao-tahi* at night shines at her lowest on the southern horizon. Berries of the *tutu* are eaten by this bird; but whilst all his food is well chewed before being swallowed, he is wise enough to refrain from cracking the seed of the *tutu*; this is passed whole.

"Unlike the noisy fellows, the *kakapo* is a solitary bird, two never being found in one den. Even when breeding the birds live apart, the male bird being always fat, whilst the female, to which is left the whole duty of hatching the eggs and rearing the young, is at that time very thin and poorly feathered. The fat differs from that of other birds in being white and firm; not soft and oily. The chick of the *kakapo,* like that of the *kaka*, has a voracious appetite; yet the female keeps the chicks like balls of fat. Their down is white as foam; but as the chick ages, the hard plumed outer feather appears, growing on the same quill as the down: when mature, the male is yellower, and more prettily coloured than the female.

"Unless the far-sounding note is heard, there will be no breeding; and it is a strange thing that the whole of the birds should, as if the matter had been decided in *korero,* refrain from breeding for one, and sometimes even two seasons in succession. It may be they know when a season of scarcity is about to come; but scarcity would not affect all parts of the mountains alike, and in places there would be abundance of food; yet if the *kakapo korero* decides on no breeding, there will not be an egg nor a chick in all the land.

"Among his favourite foods are the fruits of the *whau-paku* and *patete*: the leaf of the latter is, as you know, used in calling

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[327] namu, sand-fly.

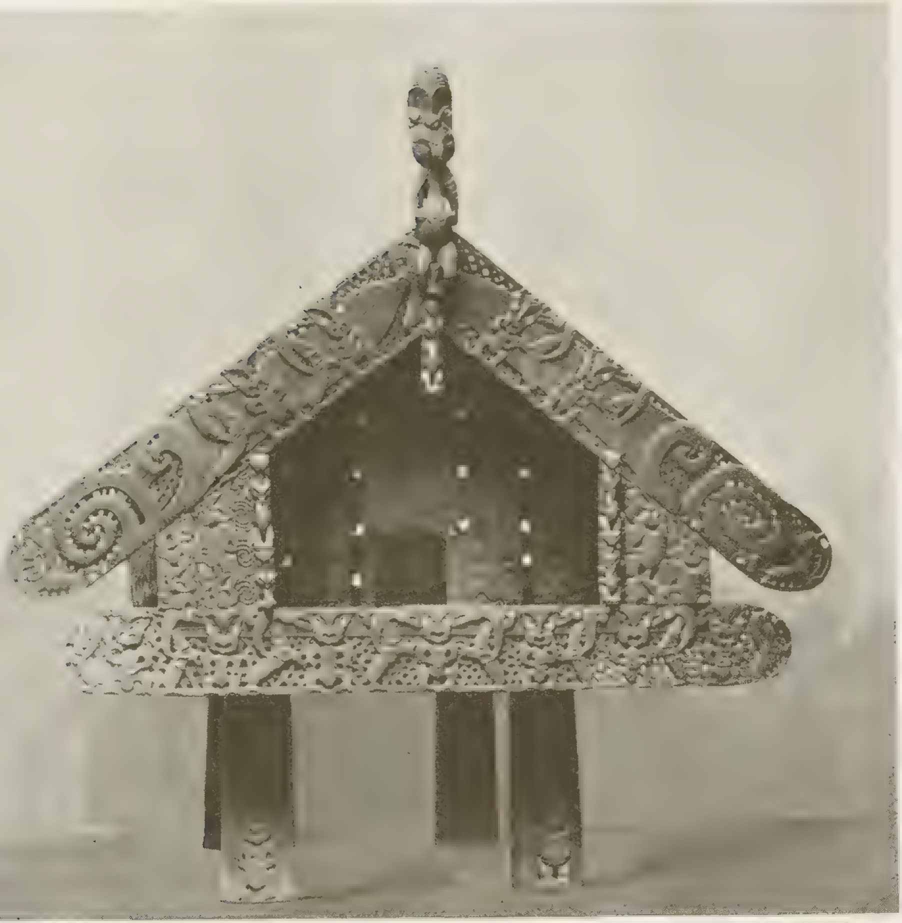
birds, being inserted in the mouth to imitate their cry. It is curious to watch the actions of the screaming *kaka* when answering the cry of a friend they suppose to be in distress. Coming from a distance, they circle round and round high up, coming lower in ever-diminishing circles, until they alight in the tree; and still curious, descend lower and lower until—*hi!* their curiosity ends, and their life with it.

"When berries and other foods are scarce, the *kakapo* feeds also upon fungus, *harore*; whose plenty, you remember, is a sign of scarcity in other vegetable foods. Varieties of the *harore* are *hawai*, which grows on dead stumps in the warm days; and *wai-ruru* growing at the base of *tawa* trees. There are also the *pukurau;* the *ha-keka-keka*, and the *paru-whati-tiri*. Men, too, eat these rank growths when other foods fail them, but they must be eaten with caution: one *harore* there is, the *pua-pua a autahi*, which, if eaten raw or improperly cooked, causes a man to stagger and lose control of his limbs as if attacked by extreme sickness. The *paru-whati-tiri*, too, is gathered and eaten while young, and before it has burst; for when burst its curious network is covered with filth, which is, indeed the excrement of the thunder-god, of *RANGI-WHENUA*: the plant appears, too, in greatest plenty after thunder-storms. Two kinds of *pukurau* grow in open fern lands; they are large, and not so distasteful as most others.

"The *kakapo*, should you discover him in the light of day, seems devoid of fear, perhaps because he is dazed by the light. If awakened from his sleep, he will gaze stupidly at the intruder, but will refuse to move: if touched he will remonstrate hoarsely; but will then put his head under his wing and resume his intermitted slumbers. After the cold days of *Hotoke* he loves to sit on a sunny hill; and you will find beaten tracks leading to such an open, grassy hill, where you may be sure he has been lazily enjoying the returning warmth. Though generally quiet and inoffensive, he appears to be secretly pugnacious; for one may often be seen with an eye clawed out, or with severe wounds on his head or body; so that he appears to be like some few men, indolent and averse from fighting until roused; but once roused, all *mere*-blows and spear-points.

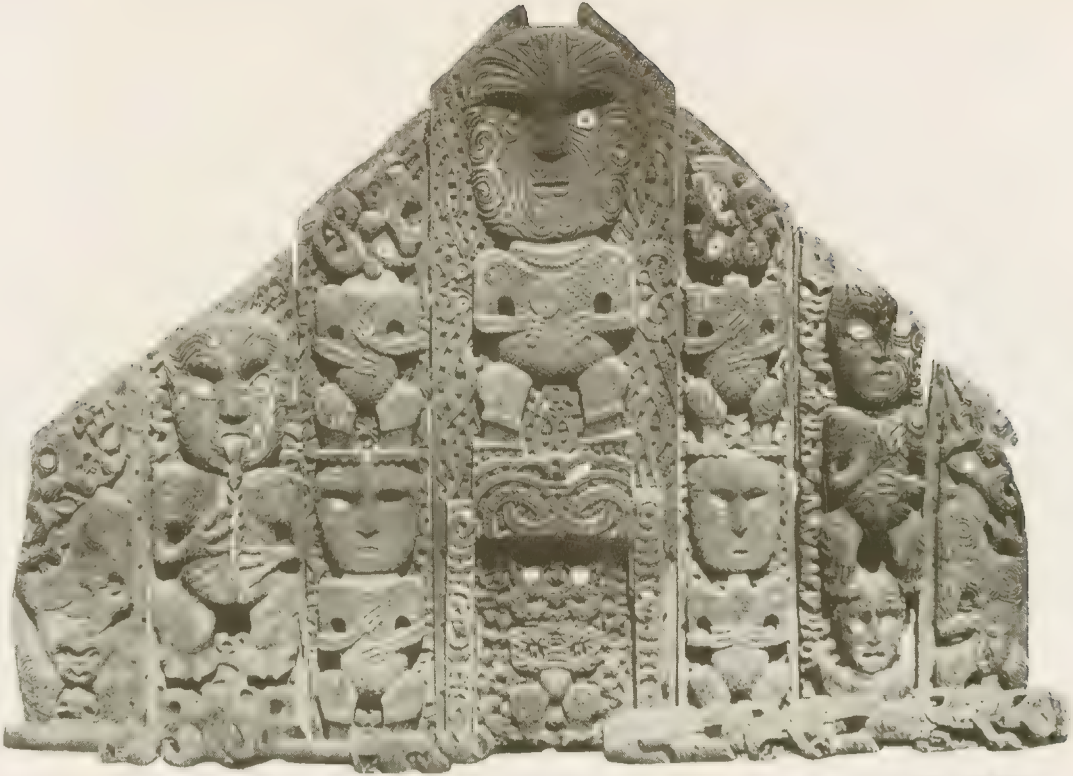
"There is another night-bird, the hidden bird of *TANE'*, the tailless and wingless *kiwi*. This, unlike the solitary *kakapo*, is always found in pairs; and the male bird hatches the eggs instead

[364] fungus. See Colenso, Trans., XIII., 30, and Best, Trans., XXXV., 60.



Tourist Dept. photo.

Pataka, ornamented food-store. (p. 98 l. 643.)



Tourist Dept. photo.

Carved front of *pàtaka* (food-store).

of the female. So assiduously does he sit over the two huge eggs, that the feathers are worn from his breast.

"He subsists on worms (*toke*) and grubs, and these he finds by listening for the sound they make as they creep along under the ground. Hearing them, his long bill is thrust into the soft earth, often to its full length; and with much coaxing he draws forth the worm unbroken. Neither is he alone in his fondness for these creeping creatures; for man too will eat the long white *kuharu*; the short white *noru*, found in stony places; and, prized above all, the *kure-kure*, a short red worm also found in stony places, and the *whiti*, the worm of landslips. The sweetness of these last two will linger pleasantly in the mouth for two days after the food has been eaten. They are reserved for *rangatira*, or as the last food of a dying man.

"The *kiwi* lives in the dense forest, in damp places, hiding under thickets and amid *rata* roots by day, but coming forth at night. It is then that he is hunted with the aid of dogs and torches. To the necks of the dogs are fastened small pieces of wood, which rattle as the dog runs along. This rattle sounds like the creeping of a worm; and the *kiwi* hearing it, stops to listen. Too late he discovers the deception, for he is baited by the dogs, and blinded by the waved torches. Care must be taken by his captor to avoid the strong downward blows of his massive limbs: unless, too, he is at once killed, he will, though held, shake himself free from his feathers and so escape. These feathers are used for the much admired mats, the *kahu-kiwi*, being fastened so that the hair-like plume points upwards; no other feather is fastened to the mats in this way. Though the bird is without wings, when sleeping his head is thrust where those wings should be; as if, indeed, unperceived by himself, he had lost them.

"When preparing for incubating they are very silent birds: two eggs are laid side by side in the hollow of a tree, and are so large that the male, lying across them, can scarcely cover them. It has been said, but with how little truth the diligent fowler may soon discover, that when the *kiwi* lays its egg, it covers it up, together with the hollow in which it is laid; and making a burrow below it, exposes part of the egg. Instead of sitting on it, it then rests below it, pressing its back against it until the young is hatched out. Though the nest may be found

[404] worms as food, Best, Trans., XXXV., 64.

it is only by assiduous searching; for whilst the male is sitting he is very sleepy and perfectly noiseless, and the female wanders far away from him: the chicks, too, are silent; not clamouring for food like the young of other birds, whose very noise and greed is often the cause of their destruction.

"This is not only so with birds; for you will remember the woman HOU-MEA, who was so voracious that, on her husband UTA returning home from fishing, well-laden, she went down to the beach, and instead of bringing back the fish caught by him, devoured the whole haul, tramping up and down, scattering bushes and sand as if a marauding party had been there. She returned quite out of breath, sighing and panting. 'O friend!' she cried, '*aue!* there are no fish remaining; all have been taken by men.' 'Who,' said he, 'can the thievish people be, who dare to live near the dwellings of men?' HOU-MEA answered, 'The multitude of fairies.' 'Perhaps so,' said he; and it being night, the family retired to rest. Next day, again catching many fish, he awaited her coming, but to no purpose; so he went to his *whare*, and bade her bring home the fish. She went, but UTA sent their two children, TU-TAWAKE and NINI, and they followed secretly and watched her, discovering it was indeed their mother who ate the fish, and no marauders. They came and told their father; and when HOU-MEA sighing and panting as before, returned, crying, 'Not a fish is left; not a scrap; they have been taken by some man.' UTA answered her, 'O daughter of a *rangatira*, who is the man you speak of? The children were verily there, and saw that you swallowed the fish you went to bring.' She felt ashamed, but equivocated, denying the theft, and loudly maintaining her innocence, saying in her heart 'The children are correct, no doubt; but their spying shall not go unrewarded.' Again the father went a-fishing. When he had departed, she called to one of her children and said, 'O child, go and bring some water; for we are thirsty.' Then she called the other child; but when he came she swallowed him; and the other one returning with water was also swallowed by her. UTA returned, and found his wife lying groaning, and flies, *rango*, buzzing about her lips. 'O mother! are you ill?' exclaimed UTA. 'Yes, indeed,' she assented; 'very ill.' 'Where does the god gnaw?'

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[445] A.H.M., II., 167.

[476] Internal pains were supposed to be caused by the gnawing of atua who had entered the body, generally as a result of violated tapu. We, too have traditions of men being 'possessed with devils,' the said devils being made to 'Come forth' by exorcism.

he asked. ‘He gnaws at my very vitals,’ said she. ‘Where are our children, as they are not here?’ ‘Gone away somewhere,’ she answered, ‘since early morning.’ He then muttered a *karakia* causing vomiting; these were his very words:—

> ‘Attack, strike end-wise, hit away upwards. Turn it, ward it off on one side. Cause the food swallowed by the great kawau to be disgorged. Let it be open, clear. The obstruction is lifted by this karakia. The obstruction is securely noosed in the running loop of flax, and carried off: that is the obstruction confining Tu-tawake.’

By these words she knew that he suspected her; nevertheless, such was the power of the *karakia*, that the children came forth; and not only were they still living, and vigorous, but in the hand of Tu-tawake was held a *taiaha*, and in the hand of Nini was held a *huata*, or barbed spear.

“Uta was now much afraid of this wife, who could harbour within her both living beings and weapons of war; he feared she might one day regard him as a savoury morsel; and then—his thoughts would take him no further. Speaking afterwards to his sons, he said, ‘O my sons, this is my word to you two:—if I should order you to fetch me water to drink, heed not my orders; if I command you, heed not my commands; even though I threaten you with fierce gestures, heed not my threats: fear not my words, neither move from the place where ye then are.’ Soon after this the father ordered the boys to fetch water; but as he had instructed them, they did not stir for all his rough words. Then Uta turned to his wife and said, ‘O mother! will not you then go and fetch water to drink? I desire water, yet here sit our children regardless of my words, appearing as if deaf to my commands.’ Hou-mea went to fetch the water; but when she had disappeared, Uta began to chant this *karakia*:—

> ‘Be the water absorbed by the earth; be the water decreased; be the water dried up. Proceed onwards, O Hou’! Proceed onward, away, away, up to the very head of the streamlet—to the hills of the far-away land.’

And so it came to pass; as Hou-mea proceeded, the water was absorbed, it decreased, it was dried up. It seemed so near to her that she stooped to thrust the calabash into it; and still she stepped towards it, thus stooping, but never wetted so much as the sole of her foot. She went on and on, for every moment she seemed to be in the very act of dipping up the water, yet never once did she actually reach it.

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[505] ‘deaf to my commands.’ Children were not compelled to obey their parents, lest the desired indomitable spirit should be broken.

[510] ‘the water was absorbed.’ The waters of Lethe retreated from the damned, as from Tantalus. ‘Paradise Lost,’ Book II., 611.

"'Let us depart,' said Uta to his sons. They came to the *waka* on the beach, and Uta by signs instructed the *kainga*, and the *whare*, and the clump of trees near the *kainga*, and the look-out on the hill-top, to answer his wife when she should call; not a place was to remain silent. He then launched the *waka*, set the sail, and before a favourable wind the *waka* sped away, far away, away to a great distance.

"HOU-MEA returned to the *kainga;* and not seeing her husband, nor their children, she called loudly, 'Oh! where can you all be; you and my children. An answer came from the *kainga;* from the *whare;* from the clumps of trees; and from the look-out on the hill-top. Calling again, no answer came but from them, and they seemed to repeat her own words. At last her heart failed her, and she fell to sobbing and weeping. She ascended to the look-out, and gazing long and intently, she descried a *waka* far away, a mere shadow on the horizon. Going hastily to a sand-bank in the river, she entered a *kawau*, and caused it to swim to sea, floating on the ripple of the waves. Swimming and diving, the *kainga* was soon left far behind; nor did the *waka* seem so distant.

"The boys in the *waka* looked back at intervals, and at length saw the swiftly-approaching *kawau;* they saw, too, that the bird came on as if urged by some unnatural impulse, and they cried to their father, saying, 'O aged! O aged! here verily is the *tipua* coming.' 'It is surely me she will devour,' said Uta; 'what is my protection, lest I be swallowed by that *tipua?*' 'We will hide you beneath the deck of the *waka*,' said they. They did so, and he was quite out of sight. HOU-MEA rapidly approached; it was indeed Uta that she was bent on devouring, and as she came near she opened her wide throat, crying loudly, 'Where is my food?' 'There, indeed, left on the land,' said the boys. We two came to catch fish, but have been carried away by the force of the wind.' Again she cried aloud, 'I perish for want of food.' The boys gave her some fish, roasted at the fire in the *waka*. She swallowed it but was still unsatisfied. 'Have you plenty of fish?' she cried; 'I am still ravenous.' 'Here, mother, is a thumping big morsel of food for you, still cooking in the fire.' 'Give it to me,' she cried, 'that I may eat it at once.' 'Open your mouth wide,' they answered; and with a pair of wooden tongs they threw a great hot stone into her open throat, which bursting within her, deprived her of life. Though she thus died, her *mauri* only was destroyed; her *hau* continuing to

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[537] kawau, a shag.
[557] The mauri of man is life, in which his hau exists. Tregear, M. R., 505.

live within the *mauri* of the bird, which it could not therefore leave without suffering death. Thus it is that the *hau* of HOU-MEA still lives in the *kawau*, and we therefore say that she has been changed into a *kawau*, which is the most gluttonous of birds. Thus the name of HOU-MEA, as well as her changed form, is still with us, and is applied to all evil women, that is to say thieves and adultresses, found amongst men.''

Some thousands of birds having been taken whilst the honey-flowers blossomed, they had from time to time been plucked and cleaned, and placed in baskets (*poutaka*) and submerged in cold water until the flesh was thoroughly cold and set; this ensured its keeping longer. The red feathers, put away in carved boxes (*waka-papa*) were reserved for mats. The birds, their bones having been extracted, were spitted on slender rods, and these rods (*huki*) arranged one above another before a glowing fire, a sloping trough (*kowaka*) lying beneath them. As the heat of the fire melted the fat, it dripped into the trough, running into a bowl (*kumete*) at its lower end. When the flesh was sufficiently broiled, it was packed in calabashes (*taha*) made of the dried rind of the *hue*: hot stones were held in the bowl of fat till it boiled, when it was poured over the flesh in the calabashes till these were full. These, then, known as *taha-hua-hua*, were stowed away in the *whata*. The *taha-hua-hua* were the savoury staple of feasts; and when arranged for a *hakari*, or when set before distinguished guests, the calabash was covered with a piece of finely-woven matting: three or four supports were lashed to it, and from the top of these were suspended bunches of ornamental feathers. A carved mouthpiece (*tuki*) was tightly laced to the top of many of the calabashes before the melted fat was poured in, and through this *tuki* the hand was thrust when eating, to secure the delicious dainties within. As savouries, would be eaten the young leaves and unexpanded flower-tops of *pororua*, first baked in the *umu*, and *tohe-take*, both bitter as to the white juice, which was expressed by the thicker stems being first beaten and washed in water: they were gathered daily, or twice a day when required. The herb *raupeti* was also eaten; and *were*, the young shoots of the climbing and long white-rooted *pohue*. Of vegetable food from the sea, there was *karengo*, a flat, slippery plant clinging to the rocks: this was dried and packed away in baskets for future use and as a present to inland friends. In the warm days of *Raumati*, *karengo*, and also the sea-weeds

[581] hakari, a great feast. **[594] pohue, convolvulus.**

rehia and *rimu-rapa* were mixed with the sweet juice of the *tutu*, making an excellent jelly, eaten, when cold, with avidity.

From the time of first snaring the *kaka*, the long-billed *kuaka* had begun to arrive in flocks of hundreds. They rapidly scattered along the sea-shores and sand-banks, frequenting the lagoons and shallow pools, probing the mud and sand for their prey, or pursuing small crustaceans, or the active *poti-poti* lurking in hundreds under the decaying sea-weeds and sea-wrack strewn along the beaches. On dark and still nights, snares were set for these birds. Stakes were driven into the ground, and from horizontal lines tied to the stakes about two *maro* from the base, nooses of flax were suspended, so that over the customary resting-place of a flock there hung a close network of nooses. The habit of these birds in coming to their resting-places in the evening is to fly low, settling to wait for the ebb of the tide. Having waited, then, till a flock occupied its grounds, men, lying in wait, rushed forward shouting, and swinging burning torches. The birds, on rising, fly directly upwards; and in this way become entangled. Two hundred may be taken at one time by means of the suspended nooses. In continued wet weather they may be run down, for their feathers then become so dank and draggled that they are unable to fly. When for present use, the birds were cooked unopened; but if fat, they were preserved in the usual way.

Attending Pare' on one of these occasions, Mokai asked, "Where, sir, does the *kuaka* rear her young? for never have I seen either egg or nest of this bird." "Who knows?" answered Pare'; "there is a proverb, 'Who has seen the nest of the *kuaka?*' so that many before thee have wondered the same thing. But as the birds come from the sea, they probably breed in some land beyond the sea, whither they depart in the latter days of *Nga-huru,* when at night **Mata-riki* is low in the west. At that time they congregate in great flocks in the north, even near the entrance to dolorous 'Reinga.' For days the flocks will come, thronging the sea-shore till the sand under their feet is hidden by their numbers. They must have their leaders; their *rangatira*; for on a given signal they clamorously arise with a great flapping and fluttering, following a leader high up, high up, till they seem no more than a moving cloud. Suddenly, as if meeting a wind high in the first heaven, in 'Kiko-rangi', the cloud floats

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[602] kuaka, the godwit. **[605] poti-poti, sand-hoppers.**
[629] 'beyond the sea.' The godwit breeds in Siberia.
[629] 'latter days of Ngahuru,' March.

to the north, and disappears. For many days new flocks arrive, combine, and after much billowy fluttering and incessant clamour, they too rise, and disappear in the north. Perhaps Uru-rangi blows them on their way as he blew Karihi, or perhaps the birds themselves know the course to take: who knows? for no man has, borne on their wings, accompanied them either in their departure or on their return."

These also were the nights when the *ti-ti*, flying inland, was captured. After nightfall, and at the time when the first cries of the birds were heard, fires were lit at the edges of the cliffs, all trees and other obstructions having been cleared away, and a net erected behind the fires. The birds, rising from the sea and attracted by the light of the burning fires, dashed towards them; and striking the nets, fell backwards, when people armed with sticks despatched them in hundreds. Should the first birds strike the poles of the net, it was an evil omen. No woman then affected by the indisposition of the moon was allowed to be present; should such a one be there, it would be known by the different cry of the birds, and by their flying aside, avoiding the fires. Nor must a woman in that state walk amid the *pipi* beds, collecting that shell-fish, lest it should leave that locality altogether.

Pare' spoke of all these night-birds, and of their habits, and of the means of taking them; and Mokai was entertained and instructed at the same time. Besides chatting of these and many others, useful for food, some of which may have been speared during the day, he also spoke of any they might see or hear in the flowering and dense trees around them. Truly the forest was in parts so dense it could not be seen for trees; and suddenly close at hand appeared a noisy flock of white-throated *tui*, assailing a speckled and long-tailed *koe-koea*. The persecuted bird disappeared into a dense, glossy-leafed *tarata*; whence, by his noiseless flight he rose to a lofty *kahikatea*, which tree is his favourite refuge during the day.

"Heartily do the smaller birds dislike the *koe-koea*," said Pare', "since it is they who have the rearing of her young. Instead of building a nest of her own, she, as you know, lays her eggs in the open nest of another bird. The *pipi-wharau-roa*, too, leaves the hatching of her eggs to others, and hence the proverb uttered when a man deserts his children, 'Like the *pipi-wharau-roa*.' The nest selected is not an open one like that selected by

[653] Goldie, Trans., XXXVII., 89, 90.
[676] Colenso, Trans., XII., 142.

the *koe-koea*, but a covered nest such as that of the little *riro-riro*; and as the larger bird is unable to enter the hanging nest, she lays her egg on the ground, and at an opportune moment carries it in her mouth and drops it through the opening at the side. The note of these birds is only heard during the warm moons of *Raumati*. As the cold of *Nga-huru* approaches, the *koe-koea*, strange as it may seem, gradually loses its speckled feathers, and its shape changes from that of a bird, the child of *TANE'*, to that of a lizard, the loathsome child of *PUNGA*, grandson of *TANGAROA*. As a creeping thing it then sleeps in the hollows of trees, or in the crevices of rocks, until again tempted out by the warm nights; feathers again spring from its skin, its lizard shape is lost; and wings being added, it flutters upwards, crying joyously in the balmy nights. Lovers then know that the days of 'following after,' the days of courting, are at hand; the maidens, resting in the *whare-matoro*, slyly nip the favoured one; and he, feeling the *ropa* with pleasure, appoints with her a secret place in the forest, perhaps in a cool arbour entwined with delicious *piki-arero*. At times the *pipi-wharau-roa* will select the hanging and covered nest of the *pi-waka-waka* as the home for her young; and strange it is that such small birds can successfully rear such great foster-children. Though the pied *pi-waka-waka* will mate with the rare *ti-waka-waka*, with its black tail, the young are never anything but pied or black; much more often pied. They frequent the borders and overhanging boughs of forest streams, where their insect food abounds. They are never still, jerking from side to side continually, with spread tail and drooping wings, and twittering pleasantly. If hurt or frightened, the tail is suddenly closed, and the bird disappears swiftly into the nearest thicket. The note of the *ti-waka-waka* is the last one heard in the evening; and it was its merry laughter that caused the death of *MAUI'* the hero.

"Whilst we speak," suddenly said Pare', "we fail to observe that the shadows are deepening: soon even the *ti-waka'* will be silent, as well as the now-warbling *korimako* and *tui*."

So saying, they descended from the tree; and hastily collecting and covering the birds that day taken, they sped homewards. The sun sinking over the hills, twilight quickly deepened, for they were in dense forest: ere they reached the more open parts the *ruru* was on the wing; and in wet mossy caves they saw the moving glows of innumerable *pura-toke*.

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[696] ropa, a pinch by which a maiden signifies her favour to a lover.
[720] pura-toke, glow-worms.

"Not far from our tree," said Pare', disquieting fancies arising within him in the weird twilight, "they found the body of Tara-iti, huddled close between the buttresses of a white-barked *pukatea*. All men know that at this hour spirits throng the air, and it is not good to linger then in the haunted woods." His words inspired like fear in Mokai, whose eyes saw and whose ears heard many things which in the light of day he would have known had no reality. A sudden deep sound trembled from a spur near at hand, hastening their steps and heightening their apprehension. "It may be the voice of a *kakapo*, which man has seen and fears not," said Pare'; but it may be the voice of the dread *kumi*; which, though no man has seen, all fear."

A human call near at hand, with its suddenness filled them with more heart-thrilling fear than all the silences and fancied sounds; but joy followed when they fell in with others, caught like themselves in the darkening woods. Though reassured, their courage was yet at its lowest ebb: fear overcame the sense of bodily pain, and regardless of brambles and broken boughs, they hastened until they stood on the heights above the *pa*. Then indeed their fears vanished, and with a shout they were amongst their friends.

CHAPTER VII.

FOWLING AND HARVEST.

The flowery moons saw the setting of **Mata-riki*; which cluster of stars, indeed, was composed of the seven fierce right eyes of seven *rangatira* of warlike renown in days of old. These moons had passed, and **Ao-tahi*, beaming from the height of heaven in the ninth moon of the year, announced that the season of berries had come, when birds and men should have abundance of food.

From the trees had first flashed the yellow berries of the *tata-ramoa*; and those of the *ti-toki*, black-tipped crimson arils set in brown cups: dark and sweet *konini*, the fruit of the ragged *kohutu-hutu*, also hung amid the now plenteous leaves; and the red-yellow berries of the *poro-poro* tempted both *kukupa* and man, as in the days of UE-NUKU. The berries of the *rimu*, set in their red, green-scaled flesh, now ripened after having hung on the trees during the waning of fifteen moons; and the small hooked fruits of the *kai-wiria* hung ripe amidst leaves of varying shape. In the tenth moon, the nut of the black-barked *karo* opened, each of its three leaves clustered with black seeds lying in viscid bed: the berries of the *karaka* grew yellow; and the long racemes of the *tu-pakahi* flowers now darkened with their sweet-fleshed fruit. On sunny hill-sides the hair of HINE-NUI-TE-PO, the *piri-piri*, was covered with its clinging and troublesome burrs.

The *tapu* was now removed from the moulting *parera*; and men, women, and children set out with dogs on expeditions to the inland open streams and sedgy lagoons frequented by these birds. Snares supported between two poles were hung across their favoured streams, and on fortunate occasions almost every snare took its bird. So powerful at times was the struggling

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[1] The 'flowery moons' were from September to January, the fifth to ninth moons. It must be remembered that the rising and setting of maori stars was their rising or setting at sunrise.

*Mata-riki (or Mata-ariki, countenance of the high chief), the Pleiades.

[8] The month of ripening of berries varies considerably in different localities, so that the month given may not agree with all personal observations. The maori year began with Winter, May being its first month.

[10] kohutu-hutu, fuchsia.

[23] The close season was over.

mass, that it had been known to pull up the poles and fly away: but so many birds struggling independently, the living line would soon become entangled in a tree, from whence it was quickly taken by the exultant hunters. Out on the open sheets of water, women and children paddled in *waka*, driving the birds, which at this season could only fly with great difficulty, to the sedgy shores, where they took refuge. Here, however, another enemy awaited them; they were seized by the dogs, being liberated from them only to meet death at the hands of the men. Or men, their heads concealed in a bush tied about their shoulders, would swim slowly in amongst the birds, and seizing one after another by the feet would draw them below the surface, fixing them to their belts, until they could either hold no more, or there were no more birds to be secured.

Other parties of men, having murmured *karakia* at the *tuapa*, or luck-post of the *pa*, penetrated the forests to known resorts of the *kukupa*, for snaring and spearing these iridescent birds: with these went Pare' and his attendant Mokai. Amongst other things, they were speaking of the *parera*. "It is now very fat," said Pare', "from eating the great quantities of green *keke-wai* and other insects blown into the water from the *manuka* thickets and bushes bordering the lagoons. These it eats as well as the small creatures found in the mud, where it ever thrusts is bill, reminding one of the proverb, 'The *kotuku* eats daintily; the *parera* gobbles mud,' as showing the different manner in which a high-born or a low-born person eats his food. Whilst the nest of the *parera* is generally on the ground, its grass sides lined with down from the bird's own body, it is often built in the forks of a *pohutu-kawa* or other tree near the water. When the young duck is ready, it is carried down to the water on the back of its mother. With the *parera* are also taken other water-birds frequenting the same streams and lagoons, such as the black-headed *papango*, a bold bird, that dives for fish; the brown-bodied and white-winged *kara-kahia*, also a good diver, but excessively timid; and the *kuru-whengi*, which never dives for its food.

"As man is able, from the twinkling of stars and other portents, to predict of the coming season, whether it will be moist or dry, filled with plenty or lean with lack of food, so the *parera* and birds of its kind can by some means foresee the coming level of the waters of their haunts; for are droughts to ensue, the

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[52] kotuku, heron.

nests will be built close to the water's edge; but if floods, high from the reach of the not yet risen waters. In like manner the *riro-riro* will hang its nest so that the opening turns away from the wind to prevail in the coming season."

As they proceeded to one of the favourite resorts of the *kukupa*, where Pare' had erected a snaring and spearing stage high in the spreading boughs of a *kahikatea*, he spoke to Mokai of this tree and that as they passed by; of its uses, or its peculiarities; or of the life it supported. Passing a *titoki*, from which the crimson fruit had fallen, or been taken.—"The *ti-toki* bore heavily this season," said he, "so *rangatira* will be plentiful. No inclination have these men, whom proverb calls '*rangatira* of the *ti-toki* year,' but to anoint their bodies, as though it could deepen the colour of their bones: yet might their hands be occupied with employment more useful; for the same tree that furnishes the oil, furnishes also excellent material for the handles of light *toki*, ornamented with *puhi* of hair and admirable carving. For heavier *toki*, the wood of the yellow-gleaming *kowhai* is more suited. Of *rimu*, such as the tree before us, soon to be enclosed in the many great boles of the *rata* now sending its roots down the massive trunk, are made the long spears (*huata*) for thrusting between the palisades of a *pa* when attacked; these are also made of tough red-coloured *manuka*, the point hardened in fire. Of the long *rata* vines, too, spears for birds (*here*) are made; these being flexible, may be trailed through the intricate parts of the dense forest: they may at times be seven fathom in length. The long *here* of *tawa*, two of which are laboriously adzed from one sapling, will need over twenty moons of assiduous labour; they are therefore highly prized. And lo! close to the *rimu*, strange to say, stands a *matai*, from whose never-decaying wood are carved the beautifully ornamented *waka-papa*, in which we store ornaments and plumes of feathers, and such-like treasures."

"Why should not a *matai*, sir, stand near a *rimu*?" asked Mokai.

"The only reason for which that is strange, is that it recalls to mind a strange incident," answered Pare'; "an incident

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[79] From the fruit of the ti-toki was extracted an oil for anointing the hair and person of chiefs: the fruit was only produced plentifully once in four years, so in that year any man might appear a rangatira without being one. Low-born men pretending to rank were therefore called 'rangatira of the titoki year.' Colenso, Trans., XII., 128.

[99] never-decaying matai. A prostrate matai has been found in dense, damp bush, in a position indicating it had lain for 300 years, yet the timber was still sound enough to be split up for fencing. Buchanan, Trans., IX., 182.

plainly showing the folly of *tohunga* in taking the vengeance of the gods into their own hands. For two *tohunga*, one Nuku, which name means 'distance,' and the other Koroti, which means 'chirrup,' were passing through a part of the country unknown to either. The way being tedious, and the day oppressive, it being the ninth month when men weary of the heat, and the branch streams of the upper country are dry, they seemed a weary while afoot, and grew despondent. 'How far is it yet?' said Nuku. It was a foolish question, for Koroti knew no more than he; and Koroti, his temper shortening as the journey lengthened, answered, 'Oh! it is a long distance yet.' This answer was taken by Nuku as a curse (*kanga*) of the kind called *tapa-tapa;* for his name had been used disrespectfully. After a time Koroti, like Nuku, unguardedly gave expression to his thoughts, saying, 'When shall we reach our journey's end?' Nuku, perceiving the opportunity for retaliation, answered readily, 'Oh! as soon as the birds begin to chirrup in the evening.' Koroti perceived the error into which he had fallen, and grew angry, uttering deeper curses, which Nuku heartily returned. The gods, angered by the foolishness of the *tohunga*, and the light manner in which they treated the *tapu* of their *atua,* effectually prevented any further offence: for behold; their feet seemed to take root in the ground, and their arms to put forth branches and leaves: the skin of their bodies, too, became hard and rough like bark: indeed, it was bark; for instead of two men, there now stood two trees, a *rimu* and a *matai*; and the voices of the men, issuing from hardened throats, seemed to change to the voices of the birds that now settled on their branches and amongst their leaves. Their dog, which had lain down when the *tohunga* began their cursing, did not rise; for his body changed to a mound of earth, and his hair to the ferns and mosses growing on that mound.

"One cannot say which of the trees around us may not at one time have been a being; for many we know are indeed the offspring of *TANE'*; such was the first *matai*, sprung from KUI-U-UKU; the *kahikatea*, from KU-RAKI; the *totara*, from KU-WHAKA-HARA; the *rimu*, from TU-WAE-RORE; the *maire-rau-nui* from ATA-TANGI-REA; the *manuka* from HURI-MAI-TE-ATA; and so of many others. There is, too, as I have heard, a strange tree, the *para-para*, whose fruit secretes

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[138] Colenso says that on this mound, pointed out to him, grew a species of fern found nowhere else by him during his travels through the Island.

[146] para-para. Kirk, 'Forest Flora,' 293.

a viscid fluid, to which insects adhere; and birds, alighting to secure those insects, are also unable to free themselves, and so perish miserably. But yet more wonderful is another tree, a *hinau*: for if a woman who has proved barren (*pukupa*), observing due ceremonies, embrace that tree, she will give birth to a child; if on the side towards the rising sun, a male child, if on the side towards the setting sun, a female.

"By this it may be seen that the trees of the forest are indeed no mere insensate things, but *atua*, whose sanctity is not lightly to be violated. For this reason it is that cooked food must not be carried by hunters or by fowlers into the forest: were cooked food so carried, the *mauri* of the forest would be destroyed, and the birds seek other refuge."

"Why is it, sir, that cooked food thus desecrates the *tapu* of gods and of men? for whilst I well know it is so, of the reason why it should be so I am ignorant."

"At the time of the separation of *RANGI'* and PAPA', when the gods warred with one another, brother against brother, *TU-MATA-UENGA*, the fierce god of war, turned against and overcame all the others who had sought refuge from the attacks of the impetuous and tempest-raising *TAWHIRI-MA-TEA*. Subjecting them to the deepest possible degradation, he made them his food: he devoured fish, the offspring of *TANGA-ROA*; birds, the offspring of *TANE-MAHUTA*; fern-root (*aruhe*), and *kumara*, into which the timid gods *HAUMIA-TIKI-TIKI* and *RONGO-MA-TANE* had transformed themselves, hiding in the breast of PAPA'. Since that time, too, man, the follower of red-eyed *TU'*, has also eaten of these gods, but always with *karakia* and ceremonies taught him by *TU'*, to screen himself from their anger.

"If cooked food, then, which is truly a part of these gods, and a sign of their degradation, were carelessly carried into the forests, or on the sea, when fishing, thou seest it would be open defiance to the power of those gods: this would speedily be avenged, either by the death of the offender, or by a dearth of food to maintain life.

"There is one time when cooked food may be carried; that is, when a *taua* sets out for purposes of war; for women who, not being themselves *tapu*, may carry cooked food without offence, are not permitted to accompany such *taua*; their presence would desecrate it, as they are not of divine origin. But even

[150] hinau. Best, Trans., XXXVII., 93 et seq.

then the food must not be carried in the weapon hand, nor on the right side, which is the side sacred to *TU'* and to *REHUA*, nor on the back; the left hand only must carry it, the left side of man being sacred to *RONGO'*: nor must *kumara*, the food of peace, at any time be used by a *taua*. Should the food by ill hap pass over a weapon, it would weaken its *mana*, and the *mana* of its wielder; should it pass over or before a warrior or a *tohunga*, it would render him *noa*, destroying his sanctity, and laying him open to the wrath of the offended gods; for man being descended from a god, has the *tapu* of a god. Another reason why a *taua* may carry cooked food is that warring men are under the direct protection of *TU'*, the god of war, who would then guard them from the malevolence of the other gods, his foes. Carried at night, cooked food is an effectual charm against the attack of ever-present destroying *atua*."

As he spoke, PARE' deviated to the right; and continuing in that direction for some distance, "We shall see," said he, "how the glade appears now that the cold nights, ruled by **Whare o te whiu*, draw nearer; now that the *koe-koea* has forsaken his arboreal haunts."

They soon emerged in an open glade, such as is rarely found in the dense, ever-green forest. In the midst stood a *puka-tea*, one of the loftiest trees of the woods, its huge buttresses and exposed surface roots covered with a dense growth of delicate ferns and mosses, and its open branches with glossy toothed leaves, spreading high above, bearing in their forks clusters of drooping, broad-leafed *whara-whara*; from many of whose tufted foliage, too, sprang *piri-piri*, their black seed falling from rich red-yellow fruit in the third month. In the forks hung also broad-leafed *puka*, bearing smooth blue berries on slender stems; and *kohia*, whose green and red-yellow flowers had given place to berries of similar colour. Around the *pukatea* were arch-fronded tree-ferns of all sizes; the ground was completely hidden with intergrown ferns and mosses; and around the glade in irregular growth were trees of all tints and shapes of foliage; glossy-leafed *tarata* and *mapau*; curious hard-leafed *horoeka* and *kaiwiria*, with scarlet berries half-hidden under the thick leaves, and a young tree leaning out here and there with its long tooth-edged leaves growing downwards from the slender top; twisted *kohutu-hutu* with their tattered outer bark revealing their pale-green

[208] See descriptions of forest by Colenso, Trans., XV., 314, XIX., 253.
[215] piri-piri, Featon, Art Album of N.Z. Flowers, 36.
[217] puka, Taylor, Ika, 444.

and smooth inner covering; elegant, glossy-leafed *horo-pito*, scarlet-berried, their black bark always free from the climbing ferns and mosses that clasped most other boles. Behind these stood taller trees; trembling-leafed *whau-whi*; curious-fruited *titoki*; stiff and towering *rewa-rewa*, lifting its wrinkled leaves high above the round-topped trees below it; dark-berried *hinau*; and conspicuous among them all, pale-barked *towai* with its drooping branches, and gnarled-fruited *tanekaha*, producing the red dye, its young springing up beneath it in thousands of slender rods.

Pare' and Mokai stood silent for a time; admiring, yet awed. "Well can one fancy," said Pare' at length, "that creatures dwelling in the midst of these woods can hardly be evil; nor were the ''NUKU-MAI-TORE,' whose home is said to be in the *wharawhara*, and the *kie-kie*, at all evilly-disposed towards man. The 'PATU-PAE-AREHE,' too, are forever singing; and one may suppose that the men smothered by them in *whare* whilst asleep, are only such as have desecrated the *tapu* of the unobtrusive creatures. Nor were the multitude of forest elves, the 'HAKU-TURI,' beings malevolent in nature; since, though they resisted Rata when he cut down the tree for his path to vengeance, they assisted him after he had performed the ceremonies required of all who wish to sever the neck of the offspring of *TANE'*. Under even such a tree as yonder *pukatea* it may have been that Kanawa, resting, beheld the wood-elves, who took away, not the valued ornaments which in his fear he offered to appease them, but their shadows only. Without doubt the elves are around us in thronging numbers; for we hear murmurs that are not made by birds, nor by the moving of subdued winds: it may indeed be the sweet singing of the goddess of music, of WHEKE, but to whom should she sing if not to the many tiny creatures that sip honey from the tilted flowers?

"In the earlier days of *Rau-mati*, yonder dancing-leafed *makomako* are covered with wealth of blossom, red in all shades, giving place to dark crimson berries: were its slender boughs shaken, showers of arching caterpillars, of *ngata*, would fall from its variegated leaves. From its pierced stem issues the beautiful *pepe-tuna*, with its large green wings. In those days, too, the translucent *mapau* has its hidden purple blossoms, and the twisted *kohutu-hutu* its swinging and many-coloured blooms: from the *towai* droop both its own long flowers,

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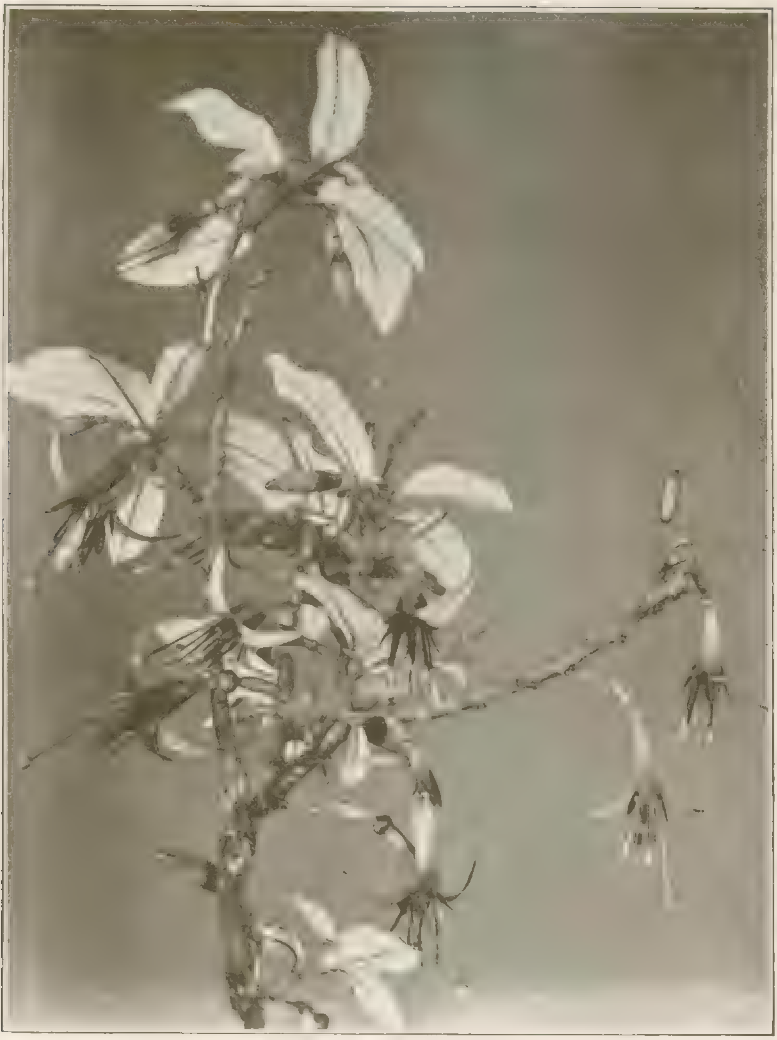
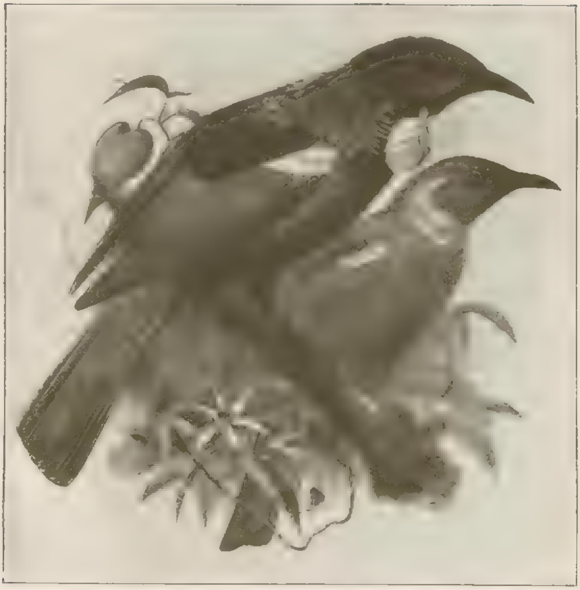
[228] horo-pito, Colenso, Trans., XV., 316.
[265] pepe-tuna, a large green moth.



Fuchsia, *Kohutu-hutu* (Fuchsia excorticata), (¾ nat size).



Tui (Prosthemadera novae zealandiæ), old and young (⅓ nat. size).

and from its upper limbs, hanging in festoons and garlands, the white and tasselled *aka-tea*. Still higher sway the long and waving withes of the beautiful white-rayed flower of the *pua-wananga*. On the ground the countless interlacing ferns are uncoiling their young fronds, now loaded with fruits. Wonderful is the power of *TANE'*, who can mould the giant *pukatea* yonder, or unwind the delicate fern-frond at its foot. Even decay is hidden by life; for yonder tree, fallen athwart and supported by ancient neighbours, is now hidden in the embraces of *mange-mange* and other ferns, mosses and lichens, which make the whole a leaning column of life. From high naked limbs hang long tufts of *kohu-kohu;* and in the top of an occasional *tawhai*, great bushes of *rore-rore* flash like living flames.

"Nor are all these beauties without their visible denizens; for be you never so still, as you stand gazing, before you will suddenly appear a white-breasted, black-eyed *miro-miro*, watching you as silently as you are watching the loveliness around you. Seeing, too, a sheeny and graceful *tui* amongst the honeyed flowers, or a pair of chattering *pi-waka-waka* emerge from a lower thicket, and gaily-coloured *pepepe* constantly flying from tree to tree, you begin in fancy to people the whole of the vast forests with tiny flying folk, such indeed as RATA heard singing in the evening when they came and raised the tree felled by him. But, indeed, in the evening you will be well assured that *TANE'* still lives; as also in the early morning: for then over the trembling ferns, and from amid the glistening, light-glancing leaves, comes a jangle of sweetness such as TIKI' must have heard when MA-RIKO-RIKO, born of quivering sunlight and the sweet-voiced echo, PAORO, came laughing with love towards him. But not for this did we leave the *pa*," said PARE'; "not for this did we leave our offering and murmur our *karakia* at the *tuapa*, touching our *here* and the *tuapa* with a branch the while": and he turned off to the higher ground, to places suitable for snaring and spearing *kukupa*.

"Take note as we pass by any *miro* tree," said PARE', "and observe if it be well fruited; for if so, when the fruit ripens in four moons, those will be desirable places for set snares. The *kukupa*, eating of this fruit, grows very fat; but he also grows very thirsty. Around his drinking pools, therefore, and around troughs (*waka*) of water placed here and there for the purpose,

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[270] aka-tea, white rata.
[271] pua-wananga, white clematis.
[288] pepepe, butterflies.
[300] tuapa, luck-post.

snares of flax shall be set, so that the bird can only drink by putting his head through a snare; which, as he draws his head back, is tightened by the ruffling of his feathers: birds so caught the first day snaring commences are not removed until the following day. More are caught by this method than by any other; but it can only be used whilst the *miro* berries are ripe. Many can be speared when the fruit of the *kahikatea*, called *koroi*, is ripe; but if the bird feeds principally on this food it is not in such good condition, and its flesh tastes of the sap of the tree. Great numbers, too, can be speared when the *ti*-trees bear their great crops of white berries: these are ripe in the last moon of the year, but are abundant only every third season, when the *kukupa* fly in great flocks to the heavily-laden trees.''

Whilst taking the birds, Pare' mentioned the various trees frequented by the *kukupa* at the different seasons of the year. ''During the flowery moons,'' said he, ''the *kukupa*, not being a honey-eater, has little food; but when **Ao-tahi* by night is at her highest, in the ninth and tenth moons, the berries begin to be plentiful: the bird then frequents the *rimu*, the *titoki* and *kohutuhutu* trees; also *kai-wiria*; the brown-wooded *puriri*, whose hard stem is often perforated by a burrowing grub; and slow-growing *mangeao*, with young leaves of delicate brown slowly changing to dull green, and small round head growing on its bole, tall and bare; in the tenth moon the fruit of black-barked *karo* ripens; the *tupakihi*, and the sea-loving *karaka*; in the eleventh moon, *horopito*; and *matai*, pierced by the white *huhu*, from which grub emerges the brown, long-horned *kapapa*, that at night flies noisily to any light perceived by it; in the twelfth moon, *totara* and small-leafed *rohutu*; in the first, gnarled *papauma*, its fruit being deep purple; and the bright glossy green *raukawa*, whose odorous fresh leaves impart to the limbs and body a delicious fragrance when rubbed on them, and which also give to oil a sweet perfume; in the second, *maire* and the bitter *kohe-kohe* whose flowers in large drooping bunches spring from the very bole or naked boughs; in the third, *miro*, and tree-borne *piri-piri*. During the remainder of the year, few berries ripen other than those of the glossy *tarata*, the soft-haired *rewa-rewa*, the *horoeka* and *puta-puta-weta*. At such time the bird is in poor condition, being driven to such fare as is afforded by the bitter-leafed *pororua* and the young shoots of *kowhai*: it is in its prime during the third month, when the *miro* is laden. When feeding too freely on the *wha-whau*, its flesh becomes, like those berries, dark in colour.

"Though thronging the woods in such numbers, this bird is not so highly esteemed as the noisy *kaka*, which indeed is the *rangatira* of all birds, the quill-feathers of his right wing being often used to represent the *mauri* of the forests. Plentiful though it is, too, its nest is rarely seen: a few twigs woven together serve for the purpose, and so thin is it that often, when found, the eggs can be seen from the ground below. It is a very quiet bird, sitting noiselessly on its branch unless alarmed, when it stretches out its neck moving the head slowly from side to side, uttering a soft '*ku ku*.' From the contrast between its quietness and the noisiness of the *kaka* has arisen the proverb for a boaster, 'A *kukupa* at home, a *kaka* abroad.' Old legends, moreover, adduce a reason for this subdued voice; for *RUPE*, the brother of *MAUI'*, had also the power of transforming himself at will into a *kukupa*, and as such a bird he sought his sister HINA-TE-IWA-IWA when she left her native *kainga* on account of her husband having been changed to a yelping *kuri* by *MAUI'*. He searched over the earth and through the ten upper worlds: in the tenth he saw *REHUA*, and asked him if any murmurs had reached him from below. 'Yes,' said *REHUA*; 'I have heard a confused murmur floating upwards from 'Motu-tapu.'' To that place, the home of *TINI-RAU*, flew *RUPE*, and sat on the *teko-teko* of a *whare* under whose *mahau* lay his very sister. 'A bird, a bird,' the people cried, and ran to fetch a *here*. *RUPE* sat still, and when they thrust the spear at his breast he turned it aside with his beak; nor could they by any means transfix him. Then HINA' arose; and looking at the bird, she cried, 'It is my brother'; and the bird murmured,—

> 'It is HINA', it is HINA', who was lost at Motu-tapu. Yes, truly she is here.'

To this she murmured an answer, saying,—.

> 'It is **RUPE**, it is **RUPE**, the elder brother. Yes, truly he is here.'

He remained with her for days and moons, even till the cold moons, till *Mangere-mumu*: then he returned to his home in the upper worlds. On his way thither he arrived at 'Tawa-tu-papa,' where he was overtaken by the wind *Ngana-o-tahuhu*, so he chanted this *karakia* to cause an abundant growth of feathers,—

> 'Grow, O feathers, grow! flap, oh! flap the wings! Shine in the sky! oh fly! The bird floats in the sky; with new-fledged pinions the bird soars,—the bird of **TANE**!'

Though he flew struggling upwards he was beaten down by *Ngana-o-tahuhu*; and becoming hungry, he ate of the fruit of the *tawa* tree. This caused his voice to become hoarse, so that he could only say '*Ku, ku*'; but when the warmth of *Rau-mati* returned, the season of *Paki-o-takapou*, the great heat of the ninth month matured his feathers, and he was able to return to his home. This is why the *kukupa* can say no more than '*ku, ku*'; and hence, too, the name *kuku* which it often receives; but should the bird itself utter this name during the night, it is an omen of evil.

"Most highly relished as food is the tuneful *tui;* more especially at the season when, being very fat, it is called *koko.* At that time, should the feathers be desired, the bird is not speared lest the plumage should be spoiled by the escaping oil; but indeed, the bird has been known to pierce its breast with its own bill, so that the superabundance of fat may escape. When snared, it is taken with a *pewa*, similar to the *tutu* used for snaring *kaka.* Only a skilled hunter can prepare a *pewa* that the birds will approve, that is, on which they will alight. If it be a good one, they will first settle near it, warble a little, and then sit on the perch over the perilous snare. Such a *pewa* is a valuable possession; but methinks that when RAKA uses mine, which he secured at the *muru*, the warbling will prove a mockery; —the fowler also must have *mana.* The bird is called to the *pewa* by means of a leaf of *patete* inserted in the mouth: but when the *poro-poro* berries are ripe the bird is so fat and shy that it will pay no attention even to the call. It is therefore either speared, unless as I have said, its feathers are desired, or snared by means of the *tumu*, set in the branches of a *poro-poro*: it is allured by means of a bait of ripe and perfect *poro-poro* berries, called *houto*; but few birds are taken with this snare. Spearing is resorted to when the birds are feeding on low trees such as the yellow-berried *poro-poro*, or the black-fruited *karamu-ramu*, and during cloudy, windy days, when the approach of the fowler cannot be heard amid the rustling of the leaves. In the second moon, too, when the nights are frosty, the fowler will seek out the sleeping-places of the *tui.* The birds themselves guide him to the place, for when flying thither in the evening they cry out '*koee, koee.*' Having noted several such places, the hunters set out before dawn: having come to one sleeping-place, a torch is lit, whilst a man climbs up to the birds. They cannot fly away, for their feet, tightly gripped to the branch, are numbed with the cold, and they are unable to loose them. Ten or twelve birds sit together; and when these have been secured, the fowlers visit another place, and so on till all the birds have been taken. When tamed, the *tui* is a pleasing pet, and weary visitors are delighted when such a one greets them with these words: 'Lo! hast thou heard? Here is the welcome visitor! Draw nigh. Call hither the *kuri*. Come hither, welcome visitor! From the south is this welcome visitor? from the north?' Gratifying it is to hear thus from a bird, assurance of welcome and hospitality. Should a tame *tui* speak at night, however, it is an evil omen. The *kaka,* too, is tamed, and the *kaka-riki,* but rather as decoys; and the beautiful *kotuku* and *huia* are kept for the sake of their valued plumes. Taken young, the *karoro* will run about the *kainga,* making his home both amongst his fellows on the shore and amongst his human friends; but lest he should return altogether to the sea, his pinions are broken off when he is taken. The *kotuku,* being kept in a cage, pines for his liberty, and will not live long.

"The birds that the fowler designs to take must not, as you know, be named by him, or they will recede as he moves towards them, even as the water, seeming near, receded from HOU-MEA. That indeed is not because the birds themselves hear him, but they are warned by their guardians: for each bird has its god-like progenitor who must not be offended: thus the *kukupa* has *KERERU*, the name of *RUPE* as a bird; the *kaka* has *PAHIKO;* the *tui,* URU-TAHI; the *tui* and other black birds, *PARA-URI;* the *weka, WAWA;* the *kiwi,* HAERE-AWA-AWA. That *weka* is another bird used as food: dogs are trained to catch him, but he is so audaciously tame that the fowler needs no great *mana* to despatch him with a rod or any weapon he may have in his hand. The *korimako,* too, is snared as is the *tui,* as well as other of the forest birds as occasion offers."

The evenings being long, Mokai kindled a fire by means of *kauati* (firesticks) of dry *kai-ko-mako,* for roasting *aruhe* and one or two birds as a relish. He had learned that the wood of *hinau,* whose bark yields a black dye, burnt with difficulty even when dry; and so with the wood of *kohutu-hutu* and *rewa-rewa*: *karaka* was offensive when burnt; *maire* burnt poorly, its charcoal going out almost immediately on leaving the fire. *Rata,* on the other hand, burnt well, smouldering for a long time, though difficult of ignition; *rimu,* too, burnt well, and with a fragrant odour; *totara,* when dry, crackled and flew in burning splinters;

manuka burnt odorously green or dry; and *koromiko* gave much heat, "because," said Pare', "of the oil of "*Tutu nui*" exuding from it whilst burning."

"We ourselves," observed he, "know the oil oozing from the bark to be that of the pet whale, for we know by our legends that Kae cooked its flesh with *koromiko* wood, and its fat entered the plant from that time. But older hunters among us, whose words, at least in their younger days, were credible and not to be doubted, have occasionally in garrulous moments, indulged our ears with tales which, if not fabulous, are wonderfud beyond description.

"For they have told us, or such as have cared to listen, that on first coming to Ao-tea-roa, subjugating and exterminating the people already in the land, they found a rare bird of gigantic size stalking over the open plains and fern-lands, none the less terror-inspiring from its being seldom seen. Formerly, they were told, it was much more plentiful, and was eaten by the men of the land; but its flesh was so tough that it could only be cooked with branches of *koromiko*, and hence a proverb on their lips when seeing the sap of that shrub, 'The fat of the *moa*.' The *moa* was the name of the bird: they were of all sizes, some being so tall that one slave standing on the shoulders of another might lay his hand on its head. Though not a timid bird, it avoided man, living in dense thickets of *koromiko* near the edges of the forest.

"Its food was the young shoots and roots of *aruhe*, and sprouts of the *korokia* shrubs; also the grass growing at the edges of swamps, and the water-plants *puke-kakeka*. In moving from its hiding-places to the edges of the swamps and lagoons, it made defined beaten tracks. The birds did not go in flocks, but a male and female only, with their young, would be found together. Resolving on a hunt, men concealed themselves on either side of the tracks, whilst others with loud noise frightened the birds away from their feeding-grounds by the swamps. Running along the tracks, they had to pass many hidden men, who launched spears at the hurrying birds. These spears, made of *maire* or *manuka*, were about two fathom in length, and were so made that the pointed end would break off in the body of the bird as it brushed the shafts against the thickets in its flight. Thus weakened, it was despatched by the more adventurous hunters

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[494] 'The fat of the moa.' Travers, Trans., VIII., 81.

[495] See paper on the moa by Colenso, Trans., XII., 63; also an exhaustive essay, giving ample references to the many scattered writings on this bird, by Hutton, Trans., XXIV., 93.

following it to its retreat; but great caution was needed, for a blow of its huge leg would shatter the bones of the sturdiest hunter.

"When taken it was cut up with a flint, *tuhua,* of a black colour: this flint, chipped from a block carried by the hunters for the purpose, was used only for cutting the flesh of the *moa,* by our forefathers as by the men of the land. A lighter coloured flint, *waiapu,* was used by persons gashing their bodies when mourning for the dead; a green one, *pane-tao,* was used if the dead were *rangatira,* or children; this was also used in the sacred ceremony of cutting the hair; the red flint, *kahu-rangi,* was reserved for use in gashing the body when lamenting the death of *ariki* and *tohunga.* On account of the birds going thus two together, rose the proverb used when a battle is, as it were, a number of single combats: 'a fight two and two, like the *moa.*'

"The nest of the bird was built up in a heap of *toe-toe* and other grasses, and of refuse fern, the eggs being laid in the centre on the top: hence when the weeds from a *kumara* cultivation are gathered, and collected are laid in a heap at the edge, such heap is called a *moa* from resembling the nest of that bird.

"The hunting being precarious, at times the fern and *koromiko* where the *moa* took refuge would be set on fire: then indeed great numbers were killed; more than could be eaten, so that they lay decaying amid the burnt vegetation: many, too, were driven by the heat of the flames into the swamps and lagoons, and there perished, though it was said that the birds would stupidly allow themselves to be burnt rather than attempt to escape. They say the fire of *TAMA-TEA* was such a fire, extending to limits before unknown; and that by it most of the *moa* were destroyed. All perished soon after the original possessors of the land, whose legends died with them; hence, when a *hapu* has suffered extermination, this proverb is used: 'lost, like the *moa.*'

"One *moa,* escaping the general destruction, took refuge in the cave on the mountain Whaka-pu-nake, where it remained, guarded by two huge *tuatara,* feeding on air. No man saw it, for who would dare visit the cave? but its presence there was well known. From its existing without food, a young woman in love is called HINE-MOA; for she, like that bird, lives on air only.

"There is a bird, the *kokako,* which is reputed to have been an attendant on the *moa*; and by its cry of '*mo-o-o-a, mo-o-o-a,*' it

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[529] Travers, Trans., VIII., 80. **[547] Travers, Trans., VIII., 81.**
[548] Colenso, Trans., XII., 64.

revealed to the hunters the hiding-place of the great bird. The little betrayer still remains, though his giant companion is gone, and still calls the word which assures us this fellow once stalked by the swamp-side. Now have the *kokako* returned from the deep vales and wooded recesses of the mountains, whither, during the sixth moon, they retire to rear their young. The nest has been found with a part projecting as if for a rest for the bird's tail whilst hatching the grey spotted eggs. Their flight is weak, but they hop with great activity from branch to branch, peering from the covert to see if the intruders on their solitude have departed or no. Whilst feeding, the bird will hold the berry in one foot, nibbling at it as the *kaka* nibbles at the stone carried by him, as referred to in the proverb 'The morsel of a *kaka*.' Even now a mellow note comes floating through the thickets, as if an affectionate male bird were near at hand; but that is deception; for the pair may be fondling one another sheer on the far side of the valley, and high up the mountain slope.''

As they sat at their meal, Mokai asked if the cooking of food was not also desecration. ''Not so,'' said Pare', ''for it is at once consumed, and is not carried over nor passed before the children of *TANE'*. It does not, therefore, imperil the *mana* of the *mauri* of the forest. That *mauri*, however, can be destroyed by an evilly-disposed *tohunga*. The *mauri* is represented perhaps by feathers from the right wing of a *kaka*, or perhaps by a stone; even as *TU'*, or *TANGA-ROA*, or *TANE'*, are represented by sacred rods of varying shape: the *mauri* is itself only the representation of the most sacred *hau*, which is the very essence of the life of the forest. This *mauri* is concealed in a tree, or some place known only to the most sacred of the *iwi*, and must be most zealously guarded, lest the life of the forest be destroyed. An enemy can do no mischief to our forests unless he first discover the *mauri*.''

''That, sir, should be difficult if it were well hidden.''

''That is so; indeed, discovery were impossible, were it not that the *tohunga* of *mana* has other eyes and ears than those seen by men. For should a *tohunga* of the enemy desire to find the *mauri*, he will proceed to the forest; and standing in any part of it he will recite the first part of the *karakia* known as ''Kahau.'' Having finished, and hearing no sign, he will face

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[562] Buller, Trans., VIII., 186. [568] Colenso, Trans., XII., 147.

[576] mauri. A hiccup is the starting up of the mauri in man: hence it is called toko-mauri. A.H.M., I., 5.

[591] Elsdon Best, quoted by Hamilton, Maori Art, 206.

in another direction and repeat the *karakia,* and so on until the correct direction is discovered; that is, the direction in which he must proceed to find the *mauri.* The sign awaited is the chattering of the *moko-tapiri,* the lizard guarding the *mauri.*

"The chattering is caused through the *mana* of the *karakia;* and should the *tohunga* be near enough to hear it, he rejoices; for he knows that the gods have favoured his evil designs, and he repeats the remaining portion of the *karakia.* Once the *mauri* is in his possession, he can acquire or destroy the *hau* of the forests;—in either case it is entirely lost to its former possessors, and they can no longer spear birds there, nor gather berries for food, nor cut trees for *waka* and weapons, nor *harakeke* for garments: indeed, their means for subsistence is at an end. It is therefore needful that due precautions should be taken to prevent offence to the deities of the forest, lest they reveal the hiding-place of the *mauri* to an enemy and our *mana* over the woods be entirely abrogated; and to this end, when we desire to take birds, or fell trees, or gather fruits, due ceremonies must be observed and *karakia* repeated, so that the gods may not be angered. Any man breaking this *tapu* is well worthy of instant death, since by his sacrilege he imperils the well-being and the very existence of the whole *hapu.*"

The moon of *Nga-huru* was waning: in the warm days *pokorua* might be seen flying in swarms; the black and yellow *kapo-wai,* swift-flighted, plentiful during the moon past, was now becoming scarcer; **Mata-riki* would soon, at night, hang low in the west, and the heavens indicated that it was the season for harvesting the *kumara.*

For this purpose all gathered together; and many who neglected the laborious season of planting, came cheerfully to the gathering, in anticipation of the feast sure to follow. To rebuke such, the proverbs arose, 'Where wast thou at the fall of the leaf of the *kohutu-hutu?*' and 'Where wast thou at the singing of the *riro-riro?*' these being the times for preparation of the ground for planting, when food was scarce and labour heavy. The gathering was, like the planting, *tapu,* but was done hastily, and often at night, so that none but the possessors might see if the crop were heavy or no; a fine crop being a great provocative for a neighbour *hapu,* or an enemy, to torment themselves into finding plausible excuse for raid or plunder. The *kumara* were

[617] pokorua, ants. [626] Colenso, Trans., XII., 117.

sorted into different sizes, carefully dried and packed without bruising into baskets newly-woven from *pirita* vine. They must all be gathered before the coming of the first frost and stored in the ornamented *pataka*. To protect the *kumara* from the *kiore*, the *pataka* was either raised on squared and carved posts, or the walls at the ground were lined with slabs cut from tree-ferns, which were proof against the teeth of that animal. Red-brown slabs were obtained from the *weki-ponga*, and black ones from the *korau* and *mamaku*. The *pataka* was built like a *whare*, but was much more highly ornamented, all its adornment being visible to the eye, whereas that of the *whare* was hidden in the interior. The whole front was composed of slabs profusely carved and inlaid with *paua* shell, and its interior walls were of neatly-laced yellow reeds: its sides and ends, too, were of carved slabs, overlaid with red. The door was very small, and the whole building exceedingly *tapu*, so that none but a few privileged persons might enter or even approach it. It faced north and south, so that no spirit in its flight northwards might pass athwart it, ruining the contents.

The *taro* roots were not stored, but were used as required: their prolific growth gave rise to the proverb 'A flourishing cluster of *taro*,' as applied to a healthy and vigorous *hapu*.

In their seasons, the various fruits of the forest were gathered. There was one, the *kie-kie*, which yielded its harvest twice in the year; for the flowers, *tawhara*, were eaten, as was also the fruit, *tiore*. The groves of *karaka* on the sea-shore were visited when their berries, turning to the colour called *paraka-raka*, were ripe. These were gathered in baskets, and steamed for some time in large *umu*, made near the place of gathering. When removed from the hot stones, they were placed in other loosely-woven baskets, laid in running water, and shaken about to remove the outer pulp and skin; the central seed, enclosed in its netted and fibrous skin, remaining. The steaming and steeping removed the poisonous qualities of the fruit, which was now dried and stored for future use. When required for food they were again steamed and the kernel softened. Were the berry eaten before being subjected to this treatment, it caused convulsions and permanent twisting of the limbs, which then became rigid and immovable. A person known to have eaten of it, was therefore bound and buried in the earth so that only his head projected; this prevented the twisting and contortion, if the poison did not prove fatal.

[655] Colenso, Trans., XII., 140.

The berries of the *tupakihi*, if eaten before being prepared, would also produce convulsions, but did not leave permanent distortion.

"The *hinau*, whose bark furnished a prized black dye, would also be visited. The grey berries were collected and placed in water in the hull of an old *waka* or other large receptacle. There, after steeping, they were well rubbed with the hands; the hard furrowed nut, whose kernel is eagerly extracted by the *kiore*, the stalks and broken skins, were strained out with sieves made from the mid-ribs of the *ti*-tree. The water was carefully drained off, and the grey meal remaining made into huge cakes to be cooked in an *umu*, a large cake having to be left on the hot stones for two days. The acrid, unpalatable taste of the raw fruit had then quite disappeared, and the cake was a dish highly relished; there being a proverb, 'When you disturb my rest, let it be for the *hinau* bread of Rua.'

A palatable bread was also made from the pollen, *pua*, of the *raupo*. A shed was erected near the swamp where the *raupo* grew, and the flowering heads gathered at daybreak: the gathering was discontinued between sunrise and sundown, since the shining of the sun caused the feathery bloom to blow about. During several mornings and evenings the brown heads were gathered, and were laid on flowers of *kakaho*, strewn over the floor of the shed. They were daily laid in the sun to dry, but taken into the shed at night lest they became damp with the dew. Enough having been collected, large pieces of bark stripped from a *hinau* tree, were doubled and sewn along the edges to form a bag (*pu*), a small hole, plugged for the time, being left at the corner. These bags each almost as high as a man, were held upright with poles. Mats, *tapaki*, woven from split flax by the women, were laid beside the upright bags, and the flower-heads stripped, on calm, windless days. A quantity being shred, it was put into a small bag, closely woven from split flax. This bag was then shaken over the upright receptacle of bark, *pu*, into which the sifted pollen fell. Men only were allowed to sift the *pua*, and only the principal men: if any had committed a crime, the *pua* would fly in his face, and he must relinquish his place with shame to a guiltless man. Whilst some were sifting, others were plaiting small baskets from green flax, (*rourou* or *kapu-kapu*), lining them with the broad leaves of *rangiora* or *puka-puka*, wherein to place the sifted *pua*, the

[691] Taylor, Ika, 133.

down, *hune*, being rejected. During the shaking of the bags, *karakia* were repeated by the *tohunga*; and a certain quantity of *pua* having fallen into the *pu*, the plug was removed, and the yellow pollen, resembling small seeds, was run into the green flax baskets. A leaf of *rangiora* being laid over the top, the basket was sewn, and a number of them placed in a heated *umu*, and earthed over. There they remained till the steam, bursting through, indicated they were baked. The loaves thus made, still retained, when freed from the baskets and leaves, their resemblance to small seeds, but had become a compact mass, sweet and palatable. The smaller loaves were eaten; the larger ones stored for presents, for feasts, or for supplies during war. A loaf that could almost be enclosed in the outstretched fingers of the two hands, would satisfy two grown men. The food having become *tapu*, through the *karakia* of the *tohunga*, none of the cooked bread might be eaten until the first *umu*, containing only three or four loaves, had been uncovered, and its contents presented to the *tohunga*. He then removed the *tapu* from the remainder.

The smaller forest fruits were also gathered by the men, who either climbed with baskets, or shook the fruit on to mats spread beneath the trees. Amongst the fruits thus gathered were the *konini*, *poro-poro*, *miro*, *matai*, *koroi*, *totara*, *rimu* and *maire;* less often, and if there was not an abundance of others, *ti-toki*, *tata-ramoa*, *rohutu*, *rama-rama*, *karamu*, *papauma*, *taupata*, *tatara-heke*, *koro-puku*, *kawa-kawa*, and *kareao*. The only fruits that the women gathered were the fleshy flowers of the *tupakahi*, and the sweet fruits of the *kie-kie*. As food were also used the roots of *panahi*, *mai-kaika*, *ti-koraka* and the *para'* fern. In times of scarcity, roots of *matua-kumara* and *riri-waka* were eaten, and the blanched young shoots of fern and other plants. The *matua-kumara* grew plentifully on the *kumara* cultivations, and flowered at the time of planting that root.

The *para'* fern was rarely found. It grew in damp, shady places in the forest, bearing at its root thick scales. It was these scales that were eaten, and on their removal, the plant died. It was, indeed, not to be wondered at that the fern was rarely found, for its origin was strange, and was related to MOKAI by **PARE'** on their return from taking *kukupa*.

"ROANGA-RAHIA," said he, "was reported to be of most remarkable beauty; and whereas report in most cases makes some

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[756] A.H.M., II., 26.

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addition, either of good or of evil, to its object, in this instance it was no more than truth. Her beauty was indeed so excellent that she was at the same time the admiration and the envy of all the surrounding *hapu*, and the object of all the young men's desires. As the graceful *kotuku* was she; a bird seen once in a lifetime.

"There were certain brothers, the youngest named RURU-TEINA, who, hearing of her beauty, determined not only to visit her, but each one assured himself that he would obtain her as his wife. Now such assurances, though made secretly in the heart, are without fail revealed by the lips, even as the knot in the grass is revealed by the opening of its sheath; and it so came to pass that the object of the visit of these young men became known to ROANGA', even before they themselves appeared. She therefore remained secluded in her *whare*, leaving the entertainment to her attendants and other young women of the *kainga*.

"The brothers in their *waka* reached the landing, and drawing their *waka* beyond high-tide mark, they hastened to the *marae*, bidding RURU' remain to take care of their personal belongings. They were welcomed with joyful cries and waving garments, and food was set before them. This they ate with decorum, so that people might see that they were nobly born. Meanwhile they looked for ROANGA-RAHIA, making themselves agreeable, also, to the young women who pressed around them. One of these seated herself by each of the brothers, and secretly gave him to understand that she was ROANGA', and that he had already won her heart by his noble appearance: the others, however, were to be kept in ignorance: and thus were the brothers deceived.

"As evening approached, RURU' left the *waka*; and seeing some children amusing themselves by spinning tops (*potaka*) he asked of them the way to the *whare* of ROANGA-RAHIA. They pointed it out to him, away from the *marae*; and RURU' going directly towards it, was kindly received by ROANGA' herself, and by her mother HINE-TE-RANGI-ATAAHUA. Learning it was the youngest of the brothers now amusing themselves in the *marae*, and that he had been left, like a slave, to await their return, ROANGA' with a perversity natural to most young women, conceived a desire for him, the least in rank of them all. RURU' was delighted with his good fortune, and with the loveliness of her who caused it; for be sure he was not long in discovering her secret: but lest it should seem that she degraded herself, he made it appear as if it were he who had made the overtures, and urged those proposals of love to which she reluctantly yielded.

"As night deepened, the mother, whose eyes you may suppose were not closed to what was going forward, arose and left RURU' and the maiden together; saying as she went, that they should be awakened ere the day dawned. The noise of the door as she drew it back was heard by one of the people, who called out, 'Who is that opening the door of the *whare* of ROANGA-RAHIA?' The mother answered, 'It is I, HINE-TE-RANGI-ATAAHUA'; and closing the door again, she was gone.

"At the dawn of day an attendant cried, as was the custom, 'Day is dawning.' RURU' arose and left the *whare*, returning to the place where their *waka* and their mats lay, lying down on them as if the night had been passed by him at that place.

"He was soon joined by his elder brothers, each asserting—for what boaster can keep counsel?—that he had obtained the beautiful ROANGA-RAHIA as his wife, and that she had promised to return with him to his home. RURU' complimented them on their deserved success, mentally congratulating himself on having secured the loveliness they had failed even to see. 'Such a one,' thought he, 'gladdened the eyes of the man of old whose saying 'She is beautiful as the rising of **Kopu*, the morning star,' has become a proverb. And each of my brothers fancies he has held her in his arms,—as if there could be more than one ROANGA-RAHIA!' He acted in a similar manner during each night of their stay at the *kainga*.

"On the night previous to their return, RURU' said to ROANGA' and her mother, 'You two must come with me, and I will put you on board the *waka* before my brothers come.' But HINE' refused to leave her home, sending an attendant to accompany ROANGA' in her stead. RURU' accordingly took the young women, and secreted them in the cabin, *pako-kori*, occupied by him; and his brothers coming with their graceful wives, whom each still believed to be the peerless ROANGA', they set out on their return journey.

"Having gone some distance on their way, they landed to cook food; and seeing smoke arising from a *kainga* near at hand, the *kainga* of NGARARA-HUA-RAU, they sent RURU' to obtain fire for them. He at first demurred, fearing that they in his absence might discover ROANGA' and her attendant. At last, however, he went; and at the *kainga* he met KIORE-TI and KIORE-TA, of whom

[821] Colenso, Trans., XII., 142.

NGARARA', hearing his steps, enquired 'O Kiore'! who is this coming?' One answered her, 'It is Ruru'.' 'For what purpose has he come?' 'To obtain fire.' Ruru' was about to depart, when she came out from her *whare;* and winding her tail around him, she detained him. 'You must remain and partake of food,' said she. Then he heard another name by which she was known,—NGARARA-HU-ARA.

"Food was cooked and a portion placed before Ruru'; but it was smeared with scales from the body of NGARARA'. They ate, and she left them; when Ruru' asked Kiore-ti and Kiore-ta, 'Is the woman always like this?' They answered, 'Yes.' 'Well, the food set before us was all covered with her scales,' said he. 'Do you indeed suppose she is a woman?' they asked; 'no such thing; she is an *atua.*' NGARARA' overheard these words, and called out, 'You shall die to-day.' Kiore-ti and Kiore-ta then advised Ruru' to depart; this too she overheard, and called out, 'To-day you shall be slain.' She came to attack these two; but Kiore-ti disappeared into a stone, and Kiore-ta hid himself in the carved *teko-teko* at the gable of the *whare.* She went and scratched at the stone, Ruru' meanwhile hastening away. When she perceived he was making his escape, she pursued, but failed to overtake him; 'Come back, O Ruru'! come back,' she cried; but as he continued in his flight she added, 'I will not follow you now; but on a misty day I shall be with you.'

"He ran until he arrived at the place where his elder brothers waited. Relating his adventure, they determined to slay this woman or *atua;* this goblin NGARARA-HUA-RAU. They built a *whare* having only one window in it, made nooses, and adorned it with figures of men. In the centre they erected a post, shaped as if it were a man; and Ruru', protected by a wooden covering, hid in a corner of the *whare.* A day came with mist, and through the mist came NGARARA-HUA-RAU, calling as she approached, 'O Ruru'! where are you?' He answered, 'Here I am.' 'And you thought indeed that by running away you could escape from me!' said she; and entering the *whare* she put her tail round in a circle, enclosing the figure which she supposed to be Ruru'. Hearing a noise outside, 'O Ruru'!' said she, 'what is that noise?' 'It is your brothers-in-law cooking food for us,' he answered. Again she heard it and asked what it was, Ruru' answering in a similar manner. But in truth the noise was caused by the heaping of firewood and combustible materials round and against the *whare.* To this the brothers put fire, and the *whare* was soon enveloped in smoke and flames. RURU' escaped through the window, which he closed after him, when NGARARA' perceived that it was not RURU' that she held embraced in the folds of her tail. She screamed with fear and heat, till the burning *whare* fell in; when she screamed louder, crying, 'O RURU'! thou deceitful one with the flame of fire,—*Aue!'*

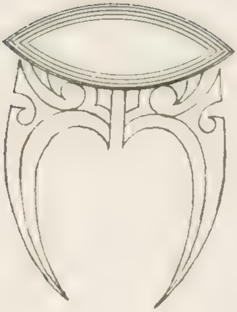
"The people were now standing around the leaping flames to see that the *tipua* was entirely burnt; and as the scales jumped from the midst of the fire, they were thrown back again, so that all might be destroyed. Two scales, indeed, did escape—one to Puke-rau-aruhe, and the other on to Poro-rimu, one of them murmuring this *tangi*:—

> 'Aue! O hill of the fern! am I so ill-favoured? O beloved! Oh! evil to forget,
> to forget me, in the midst of the flame! Oh, woe is me!'"

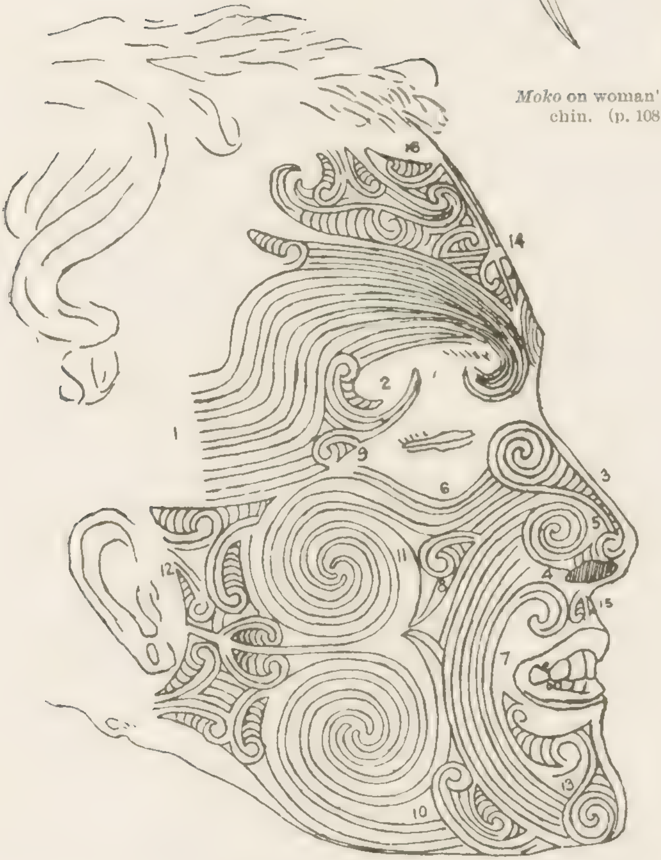
"NGARARA' thus died, the two scales alone surviving. RURU' put off the assumed wooden covering, and he and his elder brothers returned to their home.

"When the shadows of evening fell, the father and mother said to RURU', 'Now here are the wives of your elder brothers, and each one declares that his wife is ROANGA-RAHIA, the heart's desire: have you alone failed in obtaining a wife?' But he said to his mother, 'Has anyone been to my cabin, my *pako-kori?*' 'Who,' she answered, 'would dare to enter your cabin?' 'Can you go there?' said he. She went, in surprise; but was so astonished when, on gazing in, she beheld the inmates, that she ran to her husband, saying to him, 'You cannot imagine the beauty of the wife of our last-born.' 'Is she of high rank?' quoth he. But again she ran to RURU'; 'Have you been in my cabin?' he asked her. 'No,' answered his mother; 'I feared the women.' 'Yet you should have entered,' said RURU'. She went again, but tears were in the eyes of ROANGA-RAHIA; her attendant, too, wept silently. *Koko* had been their only food, and of that they had had but two calabashes.

"They were taken to the *kainga;* when RURU' said to his mother, 'When day dawns, do you go out and call aloud, 'I did indeed think that RURU-MATUA had secured the famous beauty as his wife; but I find the veritable ROANGA-RAHIA is the wife of my last-born!'' She did so. The elder brothers came to see, and found it was even as their mother had said. Then indeed their wives found that a name could estrange affection, and that it was



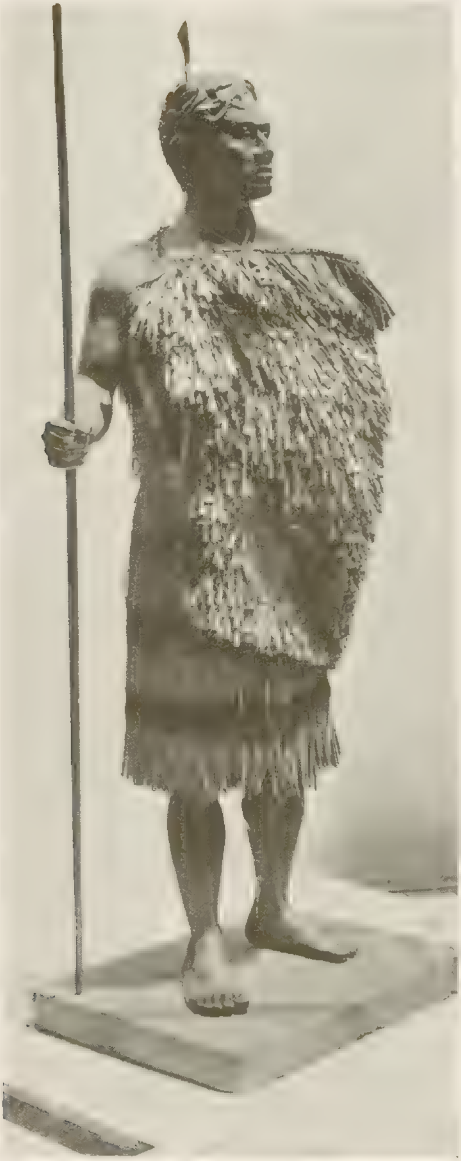
Moko on woman's lips and chin. (p. 108, l. 99.)



Moko on man's face. (p. 114, l. 342.)

Names of lines in order of incision—

1. *Kau-wae* (13)
2. *Pere-pehi* (7)
3. *Hupe* (15)
4. *Ko-kiri* (9)
5. *Koro-aha* (10)
6. *Puta-ringa* (12)
7. *Po-ngia-ngia* (4) and *Tara-whakatara* (5)
8. *Pae-pae* (11), *Kumi-kumi* (6), and *Wero* (8)
9. *Rerepi* (3)
10. *Ti-whana* (1) and *Rawha* (2)
11. *Ti-ti* (14)
12. *Ipu-rangi* (16)



Wellington Museum.

Model of tattooed warrior, showing method of wearing garments. (p. 330, l. 335 et seq.)

a name only that their husbands had, in their hearts, embraced; the name of ROANGA-RAHIA."

PARE' ceased, and MOKAI in silence awaited the continuation. Presently, as PARE' shewed no signs of resuming, he said, "The tale, sir, is excellent; but where does it touch on the origin of the *para-tawhiti* fern?" PARE' laughed: "True, O son!" said he; "and did not the success of the lowly-born banish all thought of the *para'*? But indeed, the two scales which escaped from the 930
fire, these were changed into that rarely-found fern, the *para-tawhiti*."

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[930] Kai-para Harbour on the west coast of the North Island is said to have been so named on account of the para' being found there. The name was given by Kahumata-momoe, to whom the fern was new. He was a younger son of Tama-te-kapua, the rangatira in command of the 'Arawa.' Shortland M.R. and M.—79.

CHAPTER VIII.

TATTOOING.

The days of _Kahui-rua-mahu_ came, and went before the rising of clustered eyes of *_Mata-riki_: the nights grew cold, and *_Puanga_ was well above the eastern horizon. The nights of _Marua-roa_, darkening the skies, beheld the flashing of *_Takurua_ in the west, whilst *_Pou-tu-te-rangi_ arose scintillating in the billowy east.

The long nights were at hand, when men and boys congregated in the _whare-matoro_, playing games and telling tales to pass away the hours of darkness.

Until now the women had been busily employed in preserving the birds taken by the men, and preparing the berries collected: they had also gathered firewood against the wet and stormy nights to come. The _whata_ were well stored with their fruits, and flesh, both of fish and of birds, and the _pataka_ with their _kumara_, so that a prospect of abundance cheered the approaching discomfort of _Hotoke_. When these labours were ended, the women had woven mats of various kinds, and sweet-scented belts of _karetu_, and sachets of fine flax, adorned with the blue feathers of the _whio_ or other esteemed feathers, for holding perfumes to be worn round the neck; they also prepared dyes of black and brown.

The men had laboured at the making of spears, either for hunting or for war, at the polishing and carving of new weapons or weapons already made: the old men wove new nets, or repaired old ones. When the long days of _Raumati_ left them free, tops would be spun, or kites flown, or other amusements indulged in.

Whilst every day had had its occupation, such as the snaring of birds in the forest, _parera_ and such birds on the lakes and streams, and _pukeko_ in the _raupo_ swamps, certain days were carefully avoided when any new expedition or undertaking of consequence was meditated: these were the unlucky days, being the first and second, the fifth and sixth, the ninth and tenth, the

[1] **Kahui-rua-mahu, April.** [4] **Marua-roa, June.**

thirteenth, the seventeenth, nineteenth, twenty-fifth and twenty-sixth, and the twenty-eighth of the moon's age.

The patronage extended by PARE' to MOKAI, whilst it did not increase the respect of the younger men, at least increased their forbearance towards him; so that he now mingled with them more freely than before. It thus chanced that he was present with them in the *whare-matoro* when, during the long nights, many tales were told of ancient heroes from whom they were descended.

A *tohunga* skilled in tattooing, in *moko*, having arrived at the *pa*, young men of fortitude had engaged him to beautify their faces and limbs, so far as their means would permit. Whilst hunting, or traversing the forests, every man wishing to have himself so adorned— and who was not desirous of the approbation both of men and of women?—would watch for any fallen *kahikatea*; and as it decayed, the *kapara* (resinous veins) would be collected to be burnt into soot (*awe*) for making the face-*moko* permanent. For the body, a soot was obtained by burning *awheto*, but this dye was not sufficiently black for the face. A quantity having been collected, two men would engage in the *tapu* work of burning it in a small kiln (*ruanga-rehu*) excavated in a suitable hill-side. A close-meshed net of *wharanui* flax, finely split and well beaten, was fastened over the chimney of the kiln to catch the floating soot, other thick mats being placed over it to prevent the escape of any smoke. A night perfectly calm and still, was selected for the burning of the *kapara* and *kapia* (*kauri*-resin), and such burning was continued during the whole night. The soot was gathered from the mat, mixed with the fat of birds, and given as food to a hungry *kuri* kept in close confinement. The voided faeces were collected, mixed with bird-oil and a little water, and allowed to dry in receptacles made from large shells, or hollowed from soft stone, all disagreeable odour disappearing as it dried. These were jealously stored away, and their hoarding gave rise to the proverb 'Keep to thyself thy *kauri*-resin soot,' a saying used when one person refused to give to another a thing which was either very common, or of which he himself had no need. This pigment, moistened, was applied by the *tohunga* to the edge of the *uhi*, the tattooing instrument, when with it he punctured the skin and flesh of the person being adorned with the *moko*. That the pain might be

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[33] So with us Friday is always unlucky; and as a guide in marrying, besides the rhyme 'Monday for health, &c.,' this list gives 33 days to be avoided: January 1, 2, 3, 4, 5, 7, 10, 15; February 6, 7, 8; March 1, 6, 8; April 6, 11; May 5, 6, 7; June 7, 15; July 5, 15; August 11, 19; September 6, 7; October 6; November 15, 16; and December 15, 16, 17.

lessened, if it could not be forgotten, this *karakia* was sung whilst the *tohunga* incised the pattern:—

> "In a group we sit and eat together, and we look at the marks upon the eyes and the nose of Tu-te-tawha, which turn here and there like the limbs of a lizard. Tattoo him with the uhi of Mata-ora. Do not be so wistful that the women should behold thee; they are gathering the young leaf from the whara-whara. I am the author of thy beautiful marks: the man making payment, tattoo him well; the man making no payment, do not tattoo him well. Strike the sounds of the kai-whiria; **TANGA-ROA**, rise thou; lift up, **TANGA-ROA**."

Whilst tattooing was going on, the whole *kainga* was *tapu* from the blood spilt during the operation. To remove that *tapu*, three *umu* were heated; one for the *tohunga*, one for the person being tattooed and for the people generally, and one for the gods. The *tohunga*, having washed his hands, he took a hot stone from the *umu* of the gods, throwing it from one hand to the other, thus transferring the *tapu* from himself to the stone. The stone was then returned to the *umu*, and it being used for the cooking of their food, the *tapu* was transferred to that food, which was offered to the gods by being placed in a newly-woven basket and hung in the *wahi-tapu*. The person being tattooed must eat neither fish nor shell-fish without first holding such food up before his face, thereby doing reverence to *TANGA-ROA* in first allowing him to see the newly-graven *moko*. This was done because the *uhi* was made of whalebone; and were the ceremony neglected, *TANGA-ROA* would take offence, and by his *mana* warp the *moko* out of proportion.

A woman would allow only her lips, forehead, chin and neck to be tattooed; at times a few lines would be cut down the breast, on the thighs, and a girdle round the waist. The names of the various lines were these:—the *hotiki* on the forehead; the *whakatehe*, on the chin; the *taki-taki*, lines between the breast and navel; the *hope-hope*, lines on the thighs; and *tu-tatua*, the girdle round the waist. Fully tattooed lips were known as *ngutu-purua*; if only half-tattooed they were *ngutu-poro-poro*. Should the woman be of supreme rank, a slave would be sacrificed before the operation commenced. This was the *karakia* sung by the friends of the woman suffering pain for the sake of beauty:—

> "Recline, my daughter, to mark thee, to tattoo thy chin; pirori e! lest when thou goest to a house of strangers they say, 'Whence cometh this ugly woman?' pirori e! Recline, my daughter, to mark thee, to tattoo thy chin, that thou mayest be comely; pirori e! lest when thou goest to a feast they ask

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[74] White, M.C.S., 129. [80] kai-whiria, a rod used in a certain game.

[110] pirori e! Colenso says 'there is a proverbial comparison for a woman's lips when well tattooed; such are said to resemble a rori; the plump, black, smooth and glossy mantle of this shell-fish appearing, when living, its whole length on both sides from under its narrow back shell, and turning up and enveloping its sides, no doubt originated the proverb; and pi being the general name for the young of birds and small animals,—the whole sentence may have been intended to remind the person operated on of that (in their estimation) pleasing natural simile—"Pirori e! Beautiful as the black young rori!" . . .' Trans., XIII., 71.

> whence came this woman with ugly lips. To make thee beautiful, come and be tattooed; pirori e! lest when thou goest into a party of dancers they ask whence came this woman with the ugly lips. To make thee beautiful, come and let thy lips be tattooed: pirori e! lest thou go amongst slaves and they ask whence came this red-chinned woman. We mark thee, we tattoo thee by the spirit of HINE-TE-IWA-IWA: pirori e! we tattoo thee, that the spirit of the shore may be sent by **RANGI'** to the depths of the sea, to the foaming wave. Thy beauty is bound with love, thy beauty is as the heavens, thy beauty is as the stars *Taha-titi, *Rua-tapu, *Rongo-nui and *Kahu-kura. The forehead of the man is marked, and his is dying fame: the sin of old was by man, that sin from above, even in the home of the sun; and the sin from beneath, whither he goeth when he departs. But thou art more beautiful than *Ue-tonga and *Tama-re-reti, or the sacred shadow of *Rere-toro. The spirit of the shore shall be sent by **RANGI'** to the depths of the sea, to the foaming wave. Leave the flatterers and children, with them leave thy farewells, and then depart as passing cloud o'er Rua-kawa mountains, and let them weep in sorrow. But as for me, I am **RONGO** and **PAPA**; my task is done.' '

In the night was heard the tale of Mata-ora, and how he taught man the art of the spiral and curved *moko;* for until the time of his teaching, the *moko-kuri* only was known, which indeed was nothing but short straight lines, alternately horizontal and vertical.

Mata-ora having for some offence beaten his wife, NIWA-REKA, she left him and fled to the nether worlds, to the home of her ancestors. He followed her and arrived at the *whare* of KU-WATA-WATA, of whom he asked "Where is the hidden path that leads below?" He was told it lay at the back of the *whare;* and KU-WATA-WATA opening the door of *Po*, Mata-ora looked down, and saw men moving about amongst their *whare*, and trees growing as upon earth. He descended, meeting on the way *ti-waka-waka*, to whom he said, "Has any human being passed you?" "Yes," said he; "and she has gone on, her head hanging down, a sound of sobbing coming from her lips. She has gone on."

Mata-ora proceeded until he came to a group collected around a recumbent man, whom he perceived they were marking with a new kind of *moko.* Ue-tonga, who as *tohunga* held and used the instruments, observed Mata-ora; and looking at the *moko* on his face, he wiped it off, saying "Those above do not tattoo properly." Mata-ora was thrown down, and Ue-tonga commenced marking his cheeks and his forehead with beautiful spirals and curved patterns. The *uhi*, instruments of different widths being used for different curves, he held in his left hand, between forefinger and thumb. In his right hand, between the third and fourth fingers, he held a piece of fern-stalk, a span in length, the outer end being bound with flax. Between the thumb and forefinger of this hand he held the black pigment. First drawing

[124] 'the sin of old' referring to **MAUI'** beating the sun.
[136] A.H.M. 11-4. [155] White, M.C.S.—129.

the *uhi* through the pigment, he would lay its edge on the skin, making an incision by striking it with the fern-stalk. Wiping away the blood with the side of his hand, he would see if the incision were sufficiently deep; if not, the *uhi* was applied a second time. Its edge was then again drawn through the pigment, and the second incision made, and so on until the pattern was completed. Feeling the pain caused by the severing of flesh, Mata-ora murmured this *karakia*:—

> "Niwa-reka, Niwa-reka, who has caused me to come to darkness, to utmost darkness;—speak of the pain of the beloved one who is at Ahu-ahu, and at Ranga-tira, and at Nuku-moana-riki. Yes, thy bloom of red, which has swiftly passed along the road to Tara-naki,—yes, at Tara-naki is the beloved one, to whom thy following feet speed swiftly."

The fact of a man having come from above, and of his murmuring this song whilst enduring the pain, was related to NIWA-REKA as she sat weaving mats at Aro-aro-tea. Thinking it might be her husband who had followed her, she arose and came to where her father Ue-tonga, son of Manu-onga-onga and grandson of *KU-WAI-MOKO*, the god of earthquakes, was tattooing the man. He commanded her to leave their presence, as the place and the people engaged in the operation were *tapu* from the spilling of blood; but she refused, saying to the man, to Mata-ora, "Chant, O man, thy *karakia*." He complied, she listening, and more intently to the closing portion, which was this:—

> "Tell it to the west, tell it to the south, and also to the north. Gaze at the stars above, and glance towards the moon. I am as the tattooed tree. Say who is thy beloved, and let the scent of the moki-moki plant give forth its sweetness, and foster those desires, that in the midst of waving plumes I may a listener be."

From these words she discerned that it was indeed her husband; and after the operation she took him to her *whare*, attending to him until his wounds were healed. He then said to her, "Let us return above." They came to the *whare* of KU-WATA-WATA, continuing onwards to the upper world; but Mata-ora omitted to leave with KU-WATA-WATA one of the precious mats his wife had woven at Aro-aro-tea, as an offering, and as payment for travelling on the road of *Po*. She therefore cried, "Go, O Mata-ora and close the door of *Po* and of *Ao;* for man shall not, in future, return over this road."

Mata-ora dwelt with his wife in this world, and taught men the art of the curved and spiral *moko,* and how to make it permanent; whence the proverb, 'Mata-ora taught the art of Ue-tonga, the art of *moko*.' Nor, since the time when he

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[187] Tattooed trees have been found in the Chathams: this may be an indication of the age of the karakia.

omitted to leave a mat with KU-WATA-WATA, have men been able to return from *Po* once they have passed downwards on that gloomy road.

One other man of *mana* there was in the days of old, however, who was tattooed by ancestors in the lower world, and who thereafter returned: that man was TAMA-NUI-A-RAKI; and the reason for his going to the lower world for this purpose, was the desertion of him by his wife on account of his ugliness.

TAMA-NUI' dwelt at his *kainga* with his wife RUKU-TIA, his eldest son TU-TE-HEMA-HEMA, his daughter ME-RAU, and two other children KUKURU-MANU-WEKA and KUKURU-PETI. To them came the company and the children of TU-TE-KORO-PANGA, on a friendly visit. The day after their arrival the children of TAMA-NUI' danced, as was customary, a *haka* for the entertainment of the visitors. They wore round their waists belts (*maro*) of dogs' tails; but when the children of 'KORO-PANGA danced their answering *haka,* they wore *maro* of beautiful red feathers which gave them a noble appearance. Seeing this, TAMA-NUI' was overcome with shame, on account of the beauty of the feathers and the attractiveness of the *haka,* and he retired to the temple of the priests, to *'Hui-kura.'*

Whilst he sat in this sacred pace, 'KORO-PANGA made himself agreeable to RUKU-TIA; and being a man of ready address and pleasing appearance, whereas TAMA-NUI' was exceedingly ill-favoured, he prevailed on her to depart with him, deserting her husband TAMA-NUI-A-RAKI. Before leaving in this unfriendly manner, he said to the children of his wronged host, "Remain ye here with your father; and should he meditate pursuit, this is my word to him—'All effort to overtake us will be unavailing, whether the sea-road be taken, or the land-road; for by land there will be vines of *tataramoa*, and thickets of sharp *tumatakuru*, and spines of *tara-mea*; and by sea there will be foaming waves and monsters of the deep: all these, too, being subject to my will, will be as obstacles and insurmountable obstructions.' " Thereupon he departed, taking with him the willing wife of TAMA-NUI'.

The eldest son, TU-TE-HEMA-HEMA, came to the place where his father sat, to '*Hui-kura*', and looking in through the window he was seen by his father, who chanted these words:—

> "On the brink, in the centre, assemble all upon the ocean. Engulf them. Give the battle-axe and breath."

[213] A.H.M. II.-35. Wohlers, Trans., VIII.-110.
[235] tata-ramoa, bush-lawyer. tu-mata-kuru, wild Irishman.
[236] taramea, Spaniard.

"Our mother," said the son, "has departed with your guest, with Tu-te-koro-panga."

Tama-nui' answered with this *karakia*:—

> **"Ruku-tia has gone that she may learn to haka. Not jealousy, so fierce, can stay her now. I dreamt a dream of other days.—On the brink, in the centre, assemble all upon the ocean. Come, oh! come with the battle-axe and breath."**

He then came out from '*Hui-kura*'; and going to his children, he wept over them saying, "Why has your mother been forsaken by you?"

"It is indeed she who has forsaken us," they answered, "on account of your ill-favouredness, and your unattractive appearance; she has become enamoured of Tu-te-koro-panga, and with that noble-looking man she has departed."

"Is it indeed so?" said Tama-nui'.

"Yes," they answered, "because of your ill looks she has deserted you."

"Remain ye here with your eldest brother," said he; and therewith he went away, yet scarcely knowing whither.

An unexpressed desire within him led his feet downwards towards mournful 'Reinga', that there he might hold converse with his ancestors, and learn how he might become a *purotu*, a handsome person. On his way he saw a *kotuku*; and envying the bird its beautiful plumes and graceful shape, he took its appearance (*ahua*) upon himself; and as a *kotuku* he soared down to 'Reinga,' alighting by the margin of its lake, surrounded by many-peaked hills.

By the side of this lake walked some of his female ancestors; Tu-maunga, Tu-whenua, and with them their daughter Kohi-wai. They saw the bird walking gracefully along the edge of the water, stretching its long neck and picking up its food; and they observed, "That is something not hitherto seen in this place. The graceful bird! it has twice eight bends in its neck."

Knowing that their descendants still living upon the earth had the power to visit this place, and hold converse with such of their ancestors as had not yet trodden the dread path leading between the giant spirits Tua-piko and Ta-wai-tiri to the yet lower world, the women fancied this bird might be one of those descendants, and said to their daughter, to Kohi-wai,—"Let two fish be cooked;" and when this had been done, "Lay them one over the other," said they, "and perform the ceremonies

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[268] 'he took its appearance.' The same power was possessed by the Scandanavian gods, the Aser: the form of a falcon was the favourite disguise of Freia, and in that disguise Loki was compelled to seek Iduna.

customary when offering to the male and the female gods. Then from the flax used in the ceremonies, prepare nooses; and taking first the noose made from the flax used in the offering to the male gods, throw it, with the fish, towards the bird. Should it be caught by the neck, it will be your brother, TAMA-NUI-A-RAKI, in disguise."

She did as instructed, at the same time chanting this *karakia*:—

> "In shoals they come. My hand-net is ready, over his head to fall. Caught securely now."

She threw the fish; the bird ate it, and was caught in the noose. She led it towards their home, but on the way the bird was transformed into a man, and they recognised him as TAMA-NUI'. He marvelled at the beauty of the people he saw, for they were adorned with the *moko*; they were tattooed.

"What brought you here to the land of shades?" they asked him.

"To obtain your services," said he; "that on my face also might be marked the lines I see upon your faces."

They did as he desired; but when he bathed, the marks were washed off and obliterated; and this, too, happened a second time.

"I see," said TAMA-NUI', "that this is washed off whenever I enter the water; but yours remains unaffected."

"The permanent *moko* we cannot make," said they; "but if indeed you desire to be so marked, you must go to your other ancestors, to TAKA and to HA, at the place of the dread spirits TUA-PIKO and TA-WAI-TIRI; they have the instruments and the pigments together with the skill to use them."

TAMA-NUI' went to that place, and was asked the cause of his visit.

"Your ornament," said he; "I also wish to be tattooed."

"Ah;" said they; "that is death outright."

"It cannot be death," said TAMA-NUI', "since you have borne it and live."

"It is dreadful as death, and many die under it," they answered him.

But TAMA-NUI' persisting in his wishes, the following day the instruments were made ready; the *uhi*, for making the incisions, and the *mahoe*, for driving the *uhi* into the flesh, and the pigment for making the incision permanent. He lay on the ground; but when several of the first lines had been cut, the pain caused TAMA-NUI' to swoon. On recovering consciousness, he exclaimed,

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[306] Here is seen the emerging of the permanent face-adornment, tattoo, from the temporary, painting.

"O TAKA! O HA! I shall expire! O TUA-PIKO! O TA-WAI-TIRI!" But his ancestors answered in a *karakia*:—

> "It is not we who cause the pain: it is the uhi; the pain of severed flesh, of flowing blood. Now darkness comes,—black darkness covers thee, and he is watchful: we too are watching now."

Again TAMA-NUI' swooned; and reviving he said faintly "O TAKA! O HA!—in agony I shall die."

Again they answered with a *karakia*:—

> "It is not we who cause the pain: it is the uhi; the pain of severed flesh, of flowing blood. Now darkness comes, black darkness covers thee, and he is watchful; we too are watching now. Drink water, and refresh thyself."

Now the effect of the *karakia* was to cause TAMA-NUI' to faint away; for while unconscious he was oblivious to pain. The lines and patterns were cut in a certain order; and this order, since followed by the *tohunga* upon earth, was,

> First the kau-wae, lines on each side of the chin;
> then the rere-pehi, six lines outside the kau-wae, curving from the nostrils, round the corners of the mouth to the chin;
> the hupe, a pattern under the nose;
> the ko-kiri, a curve on the cheek-bone;
> the koro-aha, a large triple spiral on the cheek, its lower lines prolonged along the edge of the jaw, and meeting a small pattern outside the rere-pehi;
> the puta-ringa, curved patterns between the ear and the spirals koro-aha and pae-pae;
> the po-ngia-ngia, a single spiral on the wings of the nose;
> the pae-pae, a spiral on the cheek-bone, triple like the koro-aha, its upper lines, the kumi-kumi, curving downwards and upwards under the eye, and meeting the tara whaka-tara a single spiral on the upper part of the nose;
> the rerepi, lines on the bridge of the nose;
> the ti-whana, lines on the upper forehead curving in two or three sets of from two to four lines horizontally from the back to the front of the temples, thence upwards to the forehead and over the eye, and downwards merging in a hook under the inner end of the eyebrow, this termination being called the rewha;
> the titi, a pattern in the centre of the forehead lying between the downward sweeps of the ti-whana;
> the ipu-rangi, a pattern above the titi.

These patterns completed the *moko* of the face; but besides these there were the *pae-turi* and *puhoro* on the upper and lower parts of the thighs; the *porori* and *rape* on the breech, and others on other parts of the body as fancy dictated.

Whilst the main outlines of these designs were general, each had its variations in the hands of different *tohunga*, so that whilst all were on the same model, no two were absolutely alike in detail.

When the *tohunga* had finished his work, and TAMA-NUI' had recovered, he went and bathed, murmuring,—

> "Man near death reels and trembles, and beloved ones shew their affection."

He then lay with his face downwards, and one of the operators knelt on him to cause blood to flow from the incisions: again he

[341] See Robley's book on 'Maori Tattooing.'

swooned, and was carried away on a litter (*kauhoa*). After three days the swelling had subsided, so that he could see things around him: day after day the *moko* healed, and he was able to walk about and to bathe. He was now a *rangi-paruhi*, a person fully tattooed; and after his recovery he said to his ancestors, "I will now return to my children above:" they gave him fine mats, the sweet flower *rohu*, and *puai-ruru*, and *pokeka-kie-kie;* and with these treasures he returned from 'Reinga.'

Returning to his welcoming children, to them he said, "Do you remain here quietly, whilst I go in search of your mother." He adorned himself with the mats he had received from his ancestors, but over these he fastened old and unclean mats; smearing his face, too, and hiding the *moko* with dirt and ashes so that he might by no means be taken for a man of *mana*.

He journeyed by land, through the forest; but the *tata-ramoa*, and the *tu-mata-kuru*, and the *tara-mea*, with their barbs and thorns obstructed his progress. He, therefore, chanted this *karakia*:

> "O obstructing mountain!—thou, now standing yonder, stand aside, that now I may with path all clear pursue my way with song resounding—that now I may with path all clear pursue my way with song resounding, along the road which echoes still. The path of Tama' still vibrates with song resounding."

The *tata-ramoa* he cut with his *maipi*, also the *tu-mata-kuru;* the *tara-mea* he thrust aside with his *maipi*, and cut it with his *tuhua* (obsidian); and a path was thus opened before him. Coming at last to open ground, he fell in with a company of people collecting firewood. They, seeing him and taking him for a slave, said, "Here is an old man for us." "Do not compel me to bend beneath a burden," said he; and as his appearance led them to suppose that he was weary and in miserable mood, they said "No; we will not load him with firewood: allow him to depart, even as his desires may lead him."

He learned that the wood was for making bright fires in the *whare* of RUKU-TIA, the wife of TU-TE-KORO-PANGA, who was that night, with others, to dance a *haka* before them: they wished to make the fires bright so that her excellent grimaces might be seen to advantage.

TAMA-NUI' accompanied them; and entering the *whare* he seated himself at the foot of the main post. The fires burnt well, and RUKU-TIA was at last called for. 'KORO-PANGA gave her an ornamented *maro* to adorn her waist, and this she put on; but as she commenced the distortions that were so much admired,

[384] rohu. Wohlers thinks this unknown flower may be the lotus.

TAMA-NUI' murmured a *karakia*, "The eyes are wet, the eyes are wet," which caused her eyes to run with tears. She was compelled to cease her grimaces in order to brush away the tears; but scarcely had she again commenced when TAMA-NUI' murmured the *karakia* a second time, and a second time RUKU-TIA was was obliged to desist. "It was not always so," said the women: "for the first time, O RUKU-TIA, have you now stopped because of tearful eyes:" but KORO-PANGA was offended, and struck her, so that she shed real tears; and he commanded the people to disperse.

TAMA-NUI' remained; and when those still in the *whare* had fallen asleep, he opened a small *taha* (calabash) of the essence of *rotu*, which he had carried under his arm-pits. RUKU-TIA, lying sleepless, and thinking, perhaps, of the husband and children forsaken by her, perceived the sweet odour, and murmured "O thou sweet smell of *rotu*! dost thou come from my husband, from TAMA'?" He closed the *taha*, and opened another containing filth, when RUKU-TIA exclaimed, "Oh! how disagreeable! our *whare* is filled with an evil odour." He closed this *taha*, and after a time opened one filled with *moki-moki*. "O thou sweet odour of *moki-moki*," again murmured RUKU-TIA; "dost thou come from my husband, from TAMA'?"

TU-TE-KORO-PANGA was by this time awakened from his sleep; and he spoke roughly to RUKU-TIA, saying, "How can TAMA' overcome my obstructions and come hither?" and she answered, "Yet I think by the twinkle of his eyes that the old man who sat by the main post was verily TAMA'."

When all were again asleep, TAMA-NUI' stole quietly out from among them: he washed the ashes from his face; put his hair, which after the manner of slaves he had allowed to straggle disorderly about his head, in a *kou-kou* (knot) such as would become a *rangatira*; and threw aside the old mats. He then returned and sat at the side of the door, under the *mahau*, and murmured a *karakia* instilling in RUKU-TIA a desire to leave the *whare* for a while. She arose, and came outside; and as she passed him he gently pulled her mat. Looking round, she recognised her husband in the handsome man sitting there.

"I will return to our home with you," said she: but he answered, "Remain with your husband." "He is unkind, and beats me: I will not stay with him, or I shall die." "Remain with your husband," reiterated TAMA-NUI'; "because of my

[433] 'under his armpits' Any article to be kept dry, such as tinder for kindling fire, was carried under the armpits.

ugliness you deserted me for 'Koro-panga; stay then with him. But if indeed in your heart you desire to return to me, each morning on arising turn your eyes towards the sea; and when one fine day you see the shining of my distant sail, then climb upon the *whata*, and arouse the people, calling aloud these words:—

> **"Shout up O rays of coming day! and also, moonbeams, shine ye forth, to light the path of waka wherein sits my husband Tama'"**

With these words he left her; and arriving at his home he prepared for a voyage. He took ashes on board, and a *papa* (box) of oil, and chips of wood; manned the *waka*, and set sail for the *kainga* of Tu-te-koro-panga. Not far had he sailed when the sea became rough with foaming waves, and monsters of the deep appeared, in obedience to the commands of 'Koro-panga. Tama-nui' was beaten back; but soon it was seen that he had the greater *mana*: for he cast forth the ashes, and the seas became calm; he also cast out the *papa* of oil, which the monsters devoured, and the chips, with which they amused themselves. Tama-nui' sailed on his way, swiftly and unimpeded.

At early morning they were within sight of the *kainga*; and ruku-tia, watching, observed the sail shining upon the sea. She climbed on to the *whata*, and called aloud—

> **"O ye above! descend; O ye below! ascend. I see the shadow of the waka of my husband, of Tama'."**

On hearing this from within the *whare* where he sat, 'Koro-panga cried, "O women! give no heed to her words. Remain in your *whare*, and be not persuaded to go and see the noble-looking Tama'; for indeed he cannot approach this place either by sea or by land, because of my enchantments."

Tama-nui' came on until he was close inshore, when one of the crew stood up. "Is that man your husband?" asked the women. "He is my brother," she answered. Another of the crew stood up: "Perhaps he is your husband?" said they. "He is my father," she answered. "Well, he is noble-looking;" said the women; continuing, as another arose, "Is he your husband?" "He is my uncle."

Tama-nui' now called aloud to ruku-tia, "Swim this way; swim this way." "O Tu-te-koro-panga," cried the women, who had shown more faith in the words of ruku-tia than in his enchantments, "do you sit still whilst wour wife is going to Tama', the noble-looking man?" But his faith in his enchantments was greater than his faith in the words of the women, and he did not believe them: "He cannot overcome my obstructions." said he; "and furthermore, Tama' is an ugly man; to him RUKU-TIA will not return."

RUKU-TIA went down, and swam towards the middle of the *waka*: but Tama-nui' now standing up, cried, "Swim to me." She swam towards him, and the women in exasperation again called out to 'Koro-panga, "Do you remain seated in your *whare*, O Tu-te-koro-panga? You ugly man! Come and behold Tama' the *purotu*, the handsome one!" But he sat unmoved, believing that his spells had *mana*.

RUKU-TIA was now close to Tama-nui'; he seized her by the hair and drew her across the *niao* (gunwale), severing her body in two parts, exclaiming, "O my crew! her body from the waist upwards I retain; from the waist downwards I reject." With a loud voice he cried, "Paddle on, and let the head of the *waka* be turned seawards."

They returned, when the upper part of the body of RUKU-TIA was wrapped in precious red mats, laid in a box and buried by the side wall of the *whare* of Tama-nui'. He dwelt alone in the *whare-potae*, the house of mourning, weeping for his wife, for RUKU-TIA, and murmuring this *tangi*:—

> "Her praise is ever heard,—'tis praise of kindness. I am shorn of all, and live in silence, friendless and alone. I would that I could haste me far up to the heavens. Oh! that the wanderers from above would come, that I might weep in whare of the god of crime, of TU-TAKAHI-KURA.
>
> "O heaven outspread! with fortitude inspire my heart, that not forever I with tears lament for her my spouse. Stir up my inmost soul to deeds of daring, that my calamity may be forgotten. Has ME-RAU, goddess of extinction, died, that I forever still must weep, whilst day on day succeeds, and each the other follows? Grief on grief; now gathers all my woe, and floods my heart with weeping; yet agony I dread, and now I shrink with fear of ev'n one drop of rain.
>
> "At even-tide, as rays of twinkling stars shine forth, I weep, and on them gaze, and on their shining courses.
>
> "But oh! for naught in space I float. Oh! woe is me! who now like RANGI' am, from PAPA' once divided. Now flows at flood the tide of keen regret; and, severed once, forever severed is our love."

He dwelt alone until *Raumati* warmed the earth; and when the tender shoots of the *tu-pakihi* were budding forth, he heard a sound as of a *rango* singing "*U-m-u! U-m-u!* alas! my head severed." He went towards the sound, which seemed to come from the place where his wife was buried. He uncovered the box; and opening it beheld—a decaying body?—no such thing:—there sat RUKU-TIA, restored to life: he saw her face radiant with smiles, and heard her voice of joyful greeting.

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[543] rango, the native blowfly.

Chapter IX.

THE WHARE-KURA.

Whilst in the *whare-matoro* games were being played and tales told, more serious matters were receiving attention in the *whare-kura;* for here the eldest sons of supreme *rangatira* received instruction in all ancient lore, legends, mythology, and *karakia* of all kinds; indeed, in all the knowledge that a *tohunga* of *mana* must possess.

The *whare-kura* was built after the pattern of that in Hawaiki. The building itself faced the east, and was divided into three parts; the most western was the house of the chief priest; the most eastern was the open *mahau;* and the centre was the part in which instruction was given. The *mahau* opened from the place of *MUA*, an oblong enclosed space, its long sides lying north and south, where all offerings to the gods were made. In the space outside the walls, which was known as *whitipana*, stood the *tuahu,* or shrines, parallel with the walls, and enclosing the end in a semi-circle; they did not extend further than the western enclosure of the place of *MUA*. Outside the *whitipana* were two enclosing lines of palisades, also semi-circular at the western end: they passed the north and south ends of the place of *MUA*, meeting the front line produced: between these palisades were the seventy *whare* of the *tohunga* and of the scholars (*tauira*). Beyond the second palisade was the space where the *rangatira* and the people stood: to the north, and opposite the *mahau,* was the place where the food for the *tohunga* was prepared.

The people procured the materials for the edifice; but the *tohunga* erected it; and whilst engaged in this labour they abstained from food until the close of each day. The chief *tohunga* performed ceremonies over the *pou-toko-manawa*, or centre-post, and when the *kakaho* reeds forming the patterned walls were laced in position, *karakia* were repeated: on the final completion of the building the ceremony of *ta-te-kawa*, or dedication, was performed. A sacrifice,—dog, man, woman, child or slave,—was killed at the dedication, and the blood only

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[7] Tregear, M.R.,-375.

presented to *MUA*, with the same ceremonies and *karakia* as those performed by a *taua* in presenting food to the gods. The sacrifice was killed in front of the building, the body being afterwards buried in the *wahi-tapu*. A sacred fire and an *umu* were lighted in the *whare*, and kept burning whilst the victim was being killed. At the close of the day another fire was lighted in the *marae*, and *kumara* or *tuna* (eel) cooked, and eaten by the *tohunga* and sacred men. In each instance the fire was newly produced by friction.

The place of *MUA* was sacred. In it was a *mauku* (tree-fern) or flax bush, indicating the sacred spot where was placed the image of a man, without feet, a cubit in length, made of *totara* wood, and representing *KAHU-KURA*, the *atua-toro*, or attendant spying god. This was where offerings, sacrifices, and all attendant ceremonies to the gods were performed.

When the *tohunga* assembled on the first night, they selected twenty or thirty youths of the highest rank, and proceeded with them to a stream, or other body of water, into which they entered. The *tohunga* stood on the brink and dipped a *wiwi*, or stalk of *toe-toe*, or blade of grass, into the water, allowing some drops to fall into the left ear of each youth. They then entered the water, and poured some over the youths, repeating at the same time *karakia* to open their ears, to insure to them a correct knowledge of all they were to be taught. They then took *rimu* (raw seaweed) and performed over it the same ceremonies and *karakia* as were performed by those who survived the flood. The youths and the *tohunga* left the water, and went directly to *MUA*, and to the image representing *KAHU-KURA*, where the *tohunga* repeating *karakia*, cast dry seaweed. The *tapu* was then supreme, affecting everything in the locality, animate or inanimate; and with the gods was left the sole right to punish any transgression of this *tapu*. Teachers and pupils now entered *whare-kura*; and fire having again been produced by friction, a fragment of *roi* (fern-root) was roasted and given to an ancient woman, who passed it under her thigh. It was then presented to the youths one by one, as they stood in a line in the middle, from end to end of the *whare*; each partook of a portion, to ensure a continuous application to his lessons. They seated themselves, and the *tohunga* repeated mythology and history until midnight. Only one female, who must be a sacred woman, was admitted to this school: her duty was, by ceremonies and *karakia*, to preserve the *mauri* of the pupils from every evil. None but the *tohunga*

[43] A.H.M. 1-8.

Nikau palm (Rhopalostylis sapida).

Grace Matthews photo

Beech, *Tawhai* (Nothofagus).

and the pupils might eat food under the roof, nor might anyone sleep there. If drowsiness should be felt by any one of them, it was deemed an omen that he would not live long: he was at once expelled, and not again admitted. The father of each pupil must attend as guardian of his child, to prevent crying, restlessness, whispering, or any act by which the attention of the others would be distracted.

The school was opened by the *tohunga* in the season of *Kahui-rua-mahu*, and continued from sunset till midnight every night for four or five months in succession. From midnight till dawn all slept. Daily exercise in games and bathing was allowed, but the pupils must on no account go near the place where food was being, or had been cooked; nor could they associate with any of the people. Any youth not entitled to a seat in the school who came near a pupil of *whare-kura*, became, for his temerity, a water-carrier to the institution.

Food was cooked daily by females at a place apart from the *kainga*, and by them brought to a spot a little distance from the school; it was then taken by a water-carrier or some of the pupils into *whare-kura*.

Whilst being taught, the pupils occupied the centre of the *whare*, from end to end. The chief *tohunga* sat next to the door. It was his duty to commence the proceedings by repeating a portion of history; the other *tohunga* followed in succession according to rank. On the south side sat the older and more accomplished *tohunga*, whose duty it was to insist on a critical and word for word rehearsal of all the ancient lore. During the time occupied in teaching, none spoke save the rehearser or the criticising *tohunga*.

The first lesson taught was the *karakia* to open the ears of the pupils; the next that indicating the path each spirit must take to obtain energy and zest to acquire the sacred lore; then the ceremonies and *karakia* of *Po*, *Ao*, *Kore*, *Maku*, and the ceremonies and sacred lore of *RANGI*. These were rehearsed each night for one month, to stamp them indelibly on the memory of the pupils. Then followed the most ancient *karakia*-songs to imbue their souls with enthusiasm to emulate the mighty deeds of the gods and men.

Afterwards were taught the origin, attributes, and powers of *Po*, *Ao*, and *TANE*; and after these the *karakia* and ceremonies of *makutu* (witchcraft); then those to give bravery and vigour in war, and to bedim the eyes of their enemies; then those over food

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[83] Kahui-rua-mahu, Autumn.

given to procure death; then those to cure the wounded and invalids: with these the term would close, and all would that night sleep in *whare-kura*. At dawn of day they proceeded to *MUA*, to the front of which was thrown some raw and cooked *pitau* or fern-root, or grass, which had been prepared by the *tohunga* with ceremonies and *karakia* to remove from it all *tapu*, so that it might at once be partaken of by the gods.

All then went to the water, where the pupils took their places in it, and the *tohunga* standing on the brink, as before, repeated *karakia* and performed the ceremonies of "Huri-i-te-takapau," with each *karakia* laving water over the pupils, while the assembled tribes stood within an easy distance and repeated a *karakia* for themselves.

The pupils entered the school when of an age of about twelve years, and must attend from three to five years before they were considered as perfect. When the time came near that the elder pupils were supposed to have acquired all the knowledge the *tohunga* could impart, the final *karakia*, the *whaka-pou*, was uttered, to fix firmly in the mind of the pupil the whole of the knowledge imparted to him. He was then taken before one of the *tuahu* (shrines) and told to hurl at it a small flat stone given to him. If the stone broke, he was supposed not to have learned the teachings properly, and he was rejected for a term. If the stone remained unbroken, a further test was applied. A hard smooth round stone was placed in his hand; and by using a certain *karakia* (*hoa*) the stone must break to fragments in his hand; this succeeding, he was required to slay a flying bird or running *kuri* (dog) by force of will, as shown in an uttered *karakia*. One final test then remained.

The chief *tohunga*, on the morning after the last night of the term, and after they had performed the rites of hair-cutting (*wai-kotikoti*) and "turning the mat" ("Huri-i-te-takapau") would ask the pupils "Which of you has perfectly learned the ceremonies and *karakia*?" Being answered by one "I have," a captive was led up to where he and the pupils stood. The pupil who had answered the questions of the chief *tohunga*, now bewitched the captive, and death at once ensued. This was the final test.

Generally the captive thus bewitched to death was a slave; but if the pupil was of very high birth, the victim, who was always nominated by the *tohunga*, might be a relative of the pupil, excepting always his father, mother, or child. The mental

[159] 'mental struggle.' As in the sacrifice of Isaac.

struggle and pain endured by the pupil were the reward of the *tohunga* for his teaching: he received no other payment. The *tohunga* has been known to name himself as the victim. If the slain person were a relative, the body was never eaten; the pupil would extract the heart, touch it with his lips, and repeat a *karakia* (*makaka karakia*) rendering the body *tapu* so that it could not be eaten. Blood from the victim was taken on a piece of wood or grass, and tied to a sacred and ancient *toko* (staff) in front of *MUA*, and offered to the gods. If, when being led to his doom, the captive were asked "Where are you going?" he would answer, "To be bewitched by one of the pupils of the *tohunga*"; and before the time taken to cook food in an *umu* could elapse he would be dead. The ceremonies connected with the death of the victim were a sacrifice to the gods of war, witchcraft, and fate. It was optional with the *tohunga* to cause the body to be at once buried in the sacred place of *MUA*, or to order it to be cut up and cooked and eaten, to add virtue and power to the *karakia* and ceremonies of future divination, and to counteract the power of secret witchcraft when food was the medium.

The *tohunga* and pupils then returned to the home of the people, dancing, making grimaces, and singing songs till they arrived there; then a fire was kindled by friction for the ceremony of "Huri-takapau," and an *umu* lighted, and food cooked, and *karakia* repeated over it. A portion was taken by a *tohunga* to touch each pupil with before he offered it to *MUA*; the remainder was eaten by the old men. Thus concluded the annual term of *whare-kura*. The doors were closed, and the *whare* was left quite untouched until the opening of the following year.

On the first night of the school being closed the *tohunga* and pupils must sleep out in the open air. On the following day they might go to their usual places of abode, but were not allowed to join in any labour connected with cultivating or cooking food. Having passed three days at their homes, they all met again and proceeded in a body to the front of *MUA*, where a mound of earth was made of a span and a half in length, to resemble a lizard (*ika-whenua*). On either side of this the chief *tohunga* placed one foot, and pressed the mound while he repeated the *karakia* of *TANE'*.

During the time the *tohunga* and pupils were engaged in *whare-kura* they must not cohabit with their wives, nor must they procure firewood, save for the sacred fires in *whare-kura* only.

Teachers, being men of rank, were not remunerated for their services. Ample exercise might be taken, in games or other amusements; but cultivating or cooking food was strictly prohibited. Pupils must attend at *whare-kura* three, four, or even five years before they could become *tohunga* or wise men, or teachers. When teaching was resumed in each following year, only the new pupils were required to submit to the preparatory ceremonies.

Whereas in the *whare-kura* none but youths of the highest rank were taught, in the school of agriculture all other grades of society met and consulted with the *tohunga* in regard to all their daily avocations. It was of considerable size—namely from ten to fifteen *maro* in length, and from three to five *maro* broad:—it would accommodate a hundred inquirers, and was lighted by fires kept in pits in a line up the middle of the *whare*. Being a resort for all, females were not debarred from entering and asking any questions relating to their daily labour; only those who were pupils in *whare-kura* were prohibited. Lessons were given and questions answered only at night. The ceremonies and *karakia* performed and repeated in it caused it to be sacred. It was not occupied as a school every night in succession. Each *pa* had one or more, according to the number of its inhabitants.

As soon as all the lessons had been given on the first night of the term, they all rose and went to *MUA*, where the *tohunga*, whilst repeating *karakia* and performing ceremonies, presented the fronds of *pitau* to the gods. At this time *KAHU-KURA* was naked, as the ceremonies and *karakia* in this school were not very sacred.

When ceremonies of importance preparatory to war were performed, all the people assembled and in a body proceeded with sacred offerings to *MUA*. There the *tohunga* clothed the god, first with two old garments, which were covered with valuable bordered mats called *kai-taka*, presented by the people, *karakia* being repeated the while. This ceremony having been performed, *MUA* was unrobed by the chief *tohunga*, and the body of the people returned to their various occupations. The chief *tohunga* then took the god from his place, with the mats and the last offerings presented, and, surrounded by those who were to proceed to war, he elevated the god, with the mats and offerings, in their midst, and offered first raw, and then cooked or singed *pitau* to him. This ceremony must not be interrupted by any circumstances whatever, but be continued till dawn of day, when they returned to the school, and by friction lighted a fire, and cooked a portion of fern-root as a *tau-maha*, or thank-offering. In the meantime the warriors had taken their seats in a line; then the *tohunga* took the thank-offering and held it to the nose of each to smell: it was then given to an old man to eat, to remove the *tapu* from the people.

On the following morning a fire was lighted by friction, and food cooked and offered to *MUA* to propitiate the gods. This food was eaten by the most aged of the *tohunga*. All the people were then assembled, and ceremonies and *karakia* were performed and repeated to finally free the people from all *tapu*.

Only in *Hotoke* were the people taught in these schools, so that, when the seasons for cultivating the *kumara*, *taro*, and *hue*, for snaring and spearing birds, for fishing, and for digging fern and convolvulus-roots came round, these might not be neglected. Fern-root was the only food partaken of in this school. At this season all lived and slept there, and no one was allowed to visit his house or cultivation. When the building was not occupied as a school, visitors were received and entertained there. It was also the home of the aged men and women, and the place where the people amused themselves with *whai*, *poi* and the other games played in the *whare-matoro*.

The astronomical school (*whare-tatai*) was opened in the season of *Pou-tu* (mid-winter). It was a building from five to ten *maro* long, and three *maro* broad. It was erected outside the *pa*, and was frequented by *tohunga* and *rangatira* of the highest rank, who discussed subjects of vital importance to the people. In each year this assembly directed the days on which crops should be planted and reaped, the localities where birds and fish should be taken, and all the details in regard to travelling, visiting and giving feasts.

They also compared their observations of the heavenly bodies, and discussed the indications of the omens to the several undertakings of the year. The stars **Pu-anga*, **Taku-rua*, **Ao-tahi*, **Rehua*, **Kaiwaka*, **Mata-riki* (or **Mata-ariki*), **Wero-i-te-ninihi*, **Wero-i-te-kotoko*, **Wero-i-te-ao-marie*, were those which principally guided them in their discussions, and to impress the knowledge of these indelibly on their minds they rehearsed the lessons taught to them in their youth.

One or more such schools was attached to each *pa*, according to the number of its inhabitants. This school was not entered from sunrise to sunset, nor was any one allowed to sleep in it. From dusk of evening till dawn of day it was occupied by those who discussed the subjects before stated; and these were only allowed to leave the house to answer a call of nature.

Those whose duty it was to supply food for the occupants of this school were not allowed to go near to it: when at a short distance they must call to those within; the youngest man would come and take it. A female of high rank might carry food to the door, and rap, and hand the food in; but if a female of a junior family took food, she must stay at a short distance and call till the door was opened; a female of high rank would then take the food from her, and, whilst carrying it to the house, repeat a *karakia:* at the same time he who opened the door would also repeat a *karakia*: this they did on account of the door having been opened.

If an ordinary man,—one of the people—carried food, he would not call, but when arrived at a convenient distance, he would throw a stone on the house, and when the door was opened he would leave what he had taken and return. He durst not speak to the person who came for the food, nor would such a one speak to him.

Ample provisions and firewood were daily provided by the people for the occupants of this school, but only the junior in age of those who were engaged therein would carry them inside.

One, two, or three females took part in each session, whose duty it was to perform all the sacred rites and ceremonies of the *mauri.*

Each session occupied three, four, or five months. No one in that time visited his home, or in any way held intercourse with the people. They slept in the daytime and held their discussions at night. And not till the ceremony of ''Ika-whenua'' was performed were they allowed to go to their homes. When this house was not occupied by the *tohunga*, the aged and decrepit of the people made it their home.

At the close of the session similar ceremonies and *karakia* were performed and repeated as were performed by the *tohunga* at the concluding ceremonies of *whare-kura.*

NOTE.—Though differing in the position of the shrine or altar, and in other minor details, the general arrangements of whare-kura and the temple of Solomon were curiously similar. Both had their porch or mahau facing east, the general hall opening from the porch, and the holy of holies in the western portion of the building opening from the hall. Both had on three sides, north, south and west, chambers for residence of the priests. In whare-kura, these, all on the ground floor, were the favourite number ten times seven: in the temple they were in three stories of thirty each.

CHAPTER X.

MYTHOLOGY.

During four Autumns TAMA-KERE had listened to the sacred rites and recitals, and had with success submitted to the tests. The fifth was now passing with the flights of the *kuaka* northwards to the place of spirits, to 'Reinga.'

The new pupils had passed through the initiatory ceremonies, and now listened to the words of MUMUHU as he recited the genealogy of the gods from primal nothingness.

1 Te Kore	(the void).
2 Te Kore-tua-tahi	(the first void).
3 Te Kore-tua-rua	(the second void).
4 Te Kore-nui	(the vast void).
5 Te Kore-roa	(the far-extending void).
6 Te Kore-para	(the sere void).
7 Te Kore-whiwhia	(the unpossessing void).
8 Te Kore-rawea	(the delightful void).
9 Te Kore-te-tamaua	(the void fast bound).
10 Te Po	(the Night).
11 Te Po-teki	(the hanging Night).
12 Te Po-terea	(the drifting Night).
13 Te Po-wha-wha	(the moaning Night).
14 Hine-ruaki-moe	(daughter of troubled sleep).
15 Te Po	(the Night).
16 Te Ata	(the Morn).
17 Te Ao-tu-roa	(the abiding Day).
18 Te Ao-marama	(the bright Day).
19 Whai-tua	(Space).

In *Whai-tua* formed two existences, without shape; *Maku* (moisture), a male, and *Mahora-nui-a-rangi* (the great expanse of heaven), a female; from whom sprang *Toko-mua*, *Toko-roto*, and *Toko-pa*, parents of winds, of clouds and mists, and fourth in birth, *RANGI-POTIKI*, who taking to wife PAPA', produced the gods.

To many a young novitiating *ariki*, this genealogy was no more than a series of names, to be most carefully retained in memory, word for word, and pause for pause; but TAMA-KERE, having heard it again and again repeated, had leisure to seek out the meaning of each name, and each power; and to see how night could spring from nothingness, and how day from night: remembering, too, among other *karakia*—

> "From germ of life sprang thought, and god's own medium came; then bud and bloom; and life in space produced the worlds of night—the worlds where

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[3] kuaka, godwit. [8] Modified from Shortland, M.R.M.,-12.
[40] A.H.M. 1-7.

> bowing knee, and form in abject crouching lost, are lost,—forever lost: and never now return ye from those worlds of gloom.
>
> "'Twas Nothing that begat the Nothing unpossessing, and Nothing without charm.
>
> "Let tohunga attention give, and all I state dispute: my words may err;—I but rehearse what was in whare-kura taught.
>
> "'Twas **RANGI'** who, with **ATU-TAHI**, brought forth the moon, bright MARAMA: and **RANGI'** WERO-WERO took, and yet unseen, produced the sun, bright **'RA**. He, silent, skimmed the space above, and then burst forth the glowing eye of heaven to give thee light, O man! to wage thy war on fellow-man."

In his thought, therefore, whilst the aged *tohunga* recited the progenitors of gods, and the powers existing before the gods, the names of these took definite indefiniteness; becoming more than mere names, though even as such all-powerful, and not lightly to be repeated.

Te Kore, dark and lifeless, bounded all: deeper than night that knows no star nor moon, more silent than the cavern where the dead lie huddled in the dark, still, motionless. An age unlimited *Te Kore* clasped; two, three, to ten, a hundred and a thousand, and still on for time unlimited. Thus countless ages the first void, *Te Kore-tuatahi*, swathed all space; no motion in it, and no form of life; no light, nor any gloom; it only *was*. *Te Kore-tuarua*, second void, formed in the first as cloud is formed in cloud, shaped unperceived, and unperceived dispersed. *Te Kore-nui*, great void, after these; *Te Kore-roa*, far-extending void, unbounded by horizons, unconfined betwixt domed skies; deeper than thought can sink, higher than thought can mount. As one who stands in utter darkness, and with caution moves, nor knows if cavern wall confronts, or chasm yawns, sides hem him in, or roof down-hangs,—while of a truth he treads a boundless plain with nothing near but apprehensive fears:—thus man might grope for edges of the void with powerful thought; but thought no more extends than do the stretched out hands; and beyond that, illimitably broadens out the vast, utterly baffling the intensest thought. *Te Kore-para*, sere void, now evolved; one age it lingered, two, three and to ten, a hundred and a thousand, and still on for time unlimited; each void in turn arising, hung for ages ere the following came. *Te Kore-whiwhia*, unpossessing void; *Te Kore-rawea*, delightful void;—for now great *IO* looked, and saw that all being bound in darkness, yet possessed a power *Te Kore-tuatahi* had not known. As child within the womb of woman grows, unseen, unfelt until it half is formed, and thrusts against the closeness, in the void rose motion and low sounds, and hung like viewless cloud in starless night, a formless shape produced by *IO* the supreme. *Te Kore-te-tamaua*, void fast-bound, incapable of aught but mothering, and giving birth at last to *Po,* the night.

Darkness in gloom; but this deep *Po* had power. 'Twas not the blackness of the caves of death, but darkness of the forest; life and growth, motion and light and sound were folded there like trees and flowers and birds in transient night. Then *Te Po-teki,* hanging Night; for now the gloom seemed hanging as 'twixt heavenly domes, and not embracing all infinity; *Te Po-terea* rose, the drifting night: the darkness moved; moved this way and moved that in long slow undulations, like the sea when winds announce the storm, with gentle murmurs from the darkening south. *Te Po-whawha* arose, the moaning Night: motion had merged to moaning, as the waves when winds grow gustier moan in dripping caves. *Hine-ruaki-moe* merged herefrom; Woman of troubled Sleep; and out of her, *Te Po,* the Night, again; but night replete with life and light to break in singing day, to break like fire from the lightless rocks. From *Po, Te Ata* came, the laughing Morn; and from the Morn, *Te Ao-tu-roa,* day, abiding Day, glided like living bird athwart the westering glow of broken night. Thence *Ao-marama,* bright Day, arose; and *Whai-tua,* Space widespread and blue.

Afloat in Space, like mists beneath the skies, two powers unseen, potential, lay conjoined: *Mahora-nui-a-rangi,* Great Expanse of Heaven, Light and Warmth, a female power, and *Maku,* Moisture, a male power: from these came issue; sentient, living, having power to reproduce forms shapeless as themselves. First *Toko-mua,* from whom sprang again great winds and whirlwinds, long-continuing winds, fierce winds and blustering, tempests, squalls, and storms: then *Toko-roto,* from whom sprang the clouds; great clouds and driving clouds, black, intensely black, clouds piled in heaps, torn streaks and flying scud; third, *Toko-pa,* from whom was born the mists that took to wife *Te Ika-roa,* the Milky Way, and gat the shining multitude of stars. Last born of *Maku* and *Mahora'* came *RANGI-POTIKI,* father of the gods.

From *RANGI'* sprang the chiefest of the gods. Five powers he wived, and after these a sixth; and from these six sprang heavenly multitudes thronging the hills and plains and caves of heaven, floating through space and eddying upper airs.

His first wife, POKO-HA-RUA-TE-PO, was kin to *TANGA-ROA,* lord of seas: he was her elder brother; and like

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[105] And God said 'Let there be light,' and there was light IO is a dim conception of a supreme deity who created all, and was before all.

his, her nature was composed of winds and storms. Her first begotten was *HA-NUI-O-RANGI*, father of winds untamable; of *TA-WHIRI-MA-TEA*, strong north-western wind, whose son was *TIU*, north-west wind; these two over all other winds had full dominion. From *TIU* sprang HINE-I-TAPAPA-UTA, mother of HINE-TU-WHENUA, females, and western winds that quell rough seas, and calm rough winds with softness. HINE-TU-WHENUA conceived *HA-KONA-TIPU*, and he begat *PUA-I-TAHA*; these are blustering south and south-west gales. *AWHIO-WHIO*, the great whirlwind god, was later-born. Last born were *APA-ARA-KI-IHI-RA* and *TAPU-TAPU-ATEA*, great lords in heaven, as *TAWHIRI'* and *TIU* are lords of air. The second family by his first wife were the multitude of 'TAHU,' and were *KA-TU*, *WEROHIA* and others, connected with whom were the multitude of 'ANU' and 'TAO.' These caused dissentions, and the wars in heaven, and at the last were driven down to *Po*, banished from heaven and their first bright abodes.

From HEKE-HEKE-I-PAPA, *RANGI'* gat lords who were great in heaven, and lords on earth. Among them, *TAMA-NUI-A-RANGI*, who begat *HAUMIA*, lord of fern-root; he sought earth, whilst *TAMA'* in the heavens remained.

From HOTU-PAPA, *RANGI'* begat *TU'*, the god of war, and *RONGO'*, *kumara*-god, and many others less of note than these.

His next two wives, MA-UKU-UKU, and TU-HARA-KIO-KIO, produced no influential offspring.

From his sixth, from PAPA-TU-A-NUKU, there were born *REHUA*, lord of good, who came to life as comes a flash of light; who whispers peace when man's heart is a turmoil: with his sons, he dwelt in 'Nahe-rangi,' highest upper world; with him HA-KINA, his youngest sister, dwelt. *TANE'* the great artificer came next, and *PAIA*; *RU'*, god of earthquakes, who was never born, but still lies living in his mother's womb, struggling for light and air, as afterwards his brothers struggled 'twixt their parents' breasts. *RAURU*, god of the head, was born, and *RONGO-MAI*, god of the blowing whale, and *PAI-KEA*, god of all sea-monsters. From *PAI-KEA* came the race that throngs and multiplies on Ao-tea-roa. Others there were, but none so famed as these, nor any with such power over man.

Now PAPA' was the wife of *TANGA-ROA*; he had departed to tempestuous seas where *karoro* and *makora* abound, peopling the night with far-off cries forlorn; and whence *toroa* like great spirits of air, sail with wide wings unbeating, swift as wind, the ominous heralds of sheer icy hills, that float in ocean like the wreck of worlds. Thence had he gone, and mid the fiercest seas, the ocean lord laughed hoarsely in keen joy.

But coming thence, he found his wife was gone; that PAPA' now to *RANGI'* closely clung. Thereon he seized his *huata* ponderous; and *RANGI'*, hearing that he was returned, arose and armed him with as huge a spear. As two great clouds by driving winds compelled, hurtle together amid thunder roll and lightning flash, so these vast combatants of spirit form strove by a spirit sea, with weapons keen, impalpable as lightning-shaft. An old *karakia* like a hoarse sea roar crossed o'er the lips of *TANGA-ROA*:—

> "**TANGA-ROA, TANGA-ROA, TANGA-ROA** unravel; unravel the tangle, unravel, untwist. Though **RANGI'** be distant he is to be reached. Some darkness from above, some light for below freely give for Bright Day."

Then to and fro aerial battle waged: the floating elements from shape to shape were by the rivals mightily convulsed. No mortal arm could ward the unseen blow as *RANGI'* thrust his spear, but *TANGA-ROA* through art and charm avoided it: through eddying depths returning thrust for thrust, the heavens enkindled, till by *TANGA-ROA* pierced through the thighs lay *RANGI'* many moons. Closer he cleaved to PAPA' than before; but *TANGA-ROA*, victor in the strife, content with that, bade *RANGI'* hold his spoil, who then begat the 'WHANAU-TUOI', offspring inferior and deformed.

But *TANE'*, *TU'*, and other of his sons, dissatisfied that light of day was quenched since they in darkness 'twixt their parents dwelt, consulted, saying "Let us rend apart our parents, that the day may give us light." And *TU'* said "Good; our parents we will slay, and take us lordship both of earth and sky:" but bluff *TAWHIRI'* blustering said, "Let be: they are our parents; we as sons obey, nor seek to separate who cling so close." But *RONGO'*, *TANE'*, *TANGA-ROA*, *TU'* and *HAUMIA'* said "Not so; let light be ours. Our parents shall not seal us up in gloom, whilst outside them all's bright and beautiful. Is *Po* to quench what *IO* has attained, and shall the primal *Kore* come again? Have we not seen the daylight glimmer through, beneath the arm

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[178] Such a combat of wind-driven cloud may be seen at Oxford when the Nor'-wester and Sou'-wester meet in pitched battle among the mountains.

[184] 'This karakia is the most ancient example of the kind. It is now applied as suggestive of a peaceable settlement of a quarrel. Shortland, M.R. & M., 19.

[193] **RANGI'** and PAPA' lay together like the two halves of a sphere, Buller, 'Forty years in N.Z.'-198.

of *RANGI'* over us? We will have light: this bulk that weighs us down shall be thrust up."

Great *RONGO'* bent his back, and thrust, and strained, but closely still they lay. Then *TANGA-ROA*, and *HAUMIA'*; then *TU'*; but none could separate the parents huge, till *TANE'*, lord of forests, bent his back. Lo *RANGI'* stirred and groaned, and PAPA' sighed; and *TANE'* lifted, but no more they moved. Upon his back he lay; and with his feet thrust upwards; ah!—they parted!—still he thrust, till *RANGI'* far above lay stretched abroad, whilst PAPA' naked lay beneath their feet.

To keep the twain apart, the brothers called to *Toko-mua*, father of all winds, to *Toko-roto*, father of floating clouds, to *Toko-pa*, father of hanging mists, and bade them forward fly and backward drift between them so they should not come together. These are the props that still support the skies, preventing them from falling upon earth. But *TAWHIRI'* the lord of winds was wroth: he flew to *RANGI'*, and in caves of heaven hid above huddling clouds, where they consulted how to punish them who 'gainst their parents built up empiry. From *TAWHIRI'* arose great progeny; North, South, and East and West; and far these flew, each to his quarter: fierce squalls and whirlwinds, that *TIU* and *AWHIO-WHIO* rule; bleak southern gales that *PUA-I-TAHA* drives; dense clouds, dark clouds, gloomy massy clouds, clouds fiery and the clouds of hurricanes, black clouds and clouds reflecting glowing light, clouds wildly drifting, wildly bursting, clouds hurriedly flying, clouds of thunder-storms; these from high caves on wings of *Toko-mua* rushed forth, *TAWHIRI'* in their whirling midst.

Great *TANE'*, who in spirit dwelt above in the wide realms of gods, while on the earth he had assumed the form of waving trees to cover up the nakedness of PAPA' stood in his forests, calm and beautiful. Upon him, unsuspecting, fell the blast; his trees were rent, their leafy branches torn and scattered on the earth; his forests fell, and what was green and comely knew corruption.

From woods of *TANE'*, to the watery seas flew *TAWHIRI'*; the weltering waves arose; eddies and whirlpools swirled with noise and foam, and *TANGA-ROA*, frighted, scoured the seas seeking a hiding place from scarce-seen foes. But *IKA-TERE* and *TU-TE-WANA-WANA*, grandsons of *TANGA-ROA*, cried and said "Where shall we 'scape the wrath of *TAWHIRI'*?" And some cried, "Out to sea;" and some, "To land:" and

IKA-TERE and his sons cried, "Come; our safety lies to seaward." "Not so, indeed," the sons of *TU-TE-WANA-WANA* cried; "rather 'tis inland; let us leave the sea and seek a shelter in the matted fern, and forests where the shadows deepest lie." "Go then," said *IKA-TERE;* "we ere long shall hear you in the flames of blazing fern:" but *TU-TE-WANA-WANA* said, "And we shall hear you struck against the *waka*-side." "Your fate," said *IKA-TERE*, "shall be this; that men with horror shall behold your face, repulsive and a thing to shun and dread:" "And yours," said *TU-TE-WANA-WANA,* "this; that you shall lie upon the food of man, served out in baskets as a relish." Then to sea fled *IKA-TERE*, and from him all fish have since descended; whilst on land, from *TU-TE-WANA-WANA*, reptiles came. This is the 'separation of the god;' of *TAWHIRI'*: he separated these, of *PUNGA* the descendants: for *IKA-TERE* was the elder son, and *TU-TE-WANA-WANA* younger son, of *PUNGA*, son of watery *TANGA-ROA*.

Since hidden in growths of *TANE'* reptiles lurk, and he has given them shelter, and a home, lord *TANGA-ROA* wages war with him. He wears away the land, that trees may fall and forests sweep to ocean, whither trees are borne, and birds and insects drowned. Within the split trees *TANGA-ROA* found two other sons of *TANE'*; *huhu*, grub, and *pepe,* butterfly: these he devoured by casting them to fishes hungry-mouthed. Then *TANE'* to retaliate with war, gave trees for *waka*, and for hooks and spears and snares to catch the fish, the sons of *TANGA-ROA*.

Next *TAWHIRI'* attacked *RONGO-MA-TANE* and *HAUMIA-TIKI-TIKI*, gods of food, wild food and cultivated; but these two were taken by their mother, by PAPA', who concealed them in her breast, so that the angered brother sought in vain.

Against *TU-MATA-UENGA* then he turned; but *TU'* stood fierce and firm despite his wrath. *TANE'* had bent and broken; *TANGA-ROA* had wildly whirled his waves, and in dismay his sons had parted, fleeing: *RONGO'* too, and *HAUMIA'* had concealed themselves from him the eldest born of sons of *RANGI'*, now turning his wrath opprobrious on them all. Fierce elemental storms, terrestrial gales, aerial tempests round about them raged, and *TU'* alone stood firm, defying all.

When soon the wrath of *TAWHIRI'* was spent, *TU'* turned; and looking round him cried "*Aeha!* where are these brothers who thus fearful cower, leaving me lonely to out-face the storms?

Are not they gods?—and is he more than god, *TAWHIRI'*, who in whirlwinds raged and roared? Is *TANGA-ROA* less of age or might that he has cast aside his powers of old? Does he who wounded *RANGI'* flee his son? Has *TANE'* lost his strength then? Could he raise up *RANGI'* and yet dreads his ireful son? —Ha! do they fear the god of storms, then I who have defied that god shall be more feared: I will avenge me, and destroy them all!"

Thus *TU'* stood proudly, turning his red eyes this way and that, above, below, around; his bushy brows knitting and knotting as he noted well the earth's aspect, the heaven's, the rolling sea's. He felled his brother's trees and slew his birds; he sailed on waves of *TANGA-ROA*, slew his sons: the hiding-place of *RONGO'* and *HAUMIA'* by their green peering leaves to him was shewn; he dug and cast them in the sun to dry, consuming them, and all the progeny of brothers who in need deserted him. Yea, *TAWHIRI'* himself a slave he made, skimming the seas in *waka* with spread sail; and when exasperated *TAWHIRI'* swelled breezes into gales,—changed the west winds that softly blow when HINE-TU-WHENUA and HINE-I-TAPAPA-UTA float, daughter and mother, through the sunny skies, to fierce south gales where *PUA-I-TAHA* rides, so that the seas and winds might wreck the skiff riding derisively, *TU'* struck his sail, and *TAWHIRI'* screamed vainly round the mast, whilst *TU'* with laughter paddled to calm coves.

The sons of *TAWHIRI'*, and weariless waves of *TANGA-ROA* washed away great promontories, and earth's fair lands were swallowed in the sea: for Long-continued Rain, and Terrible Rain, fierce Hailstorms, and their progeny the Mists, Light Dew and Heavy Dew, all sons of air where *TAWHIRI'* in blue caves held dominion, softened and washed away the storm-beat land.

In this vexed time of turmoil and of strife, the gods assumed the forms that till this day they bear on earth: *TANE'* was changed to trees, and *TANGA-ROA* to reptiles and to fish; *HAUMIA'* to fern-root, *RONGO'* to *kumara*. Fierce *TU'* alone assumed and kept the upright form of man, and he is god of man and god of war. He chanted the *karakia* to increase trees and their fruit in plenteousness; that fish might swim shoaling into his woven nets for food. He chanted the *karakia* that compelled god *TAWHIRI'* to send propitious winds; and even now, when man possesses earth, the old *karakia* fill his open hand with plenty if he know them, but with death if he know not the charms that govern gods.

CHAPTER XI.

TANE-MAHUTA.

"'*TANE'* is god, is lord; we are his sons, his offspring are we all: his is the breath that fills our stems with sap, our leaves with joyous life: his is the spirit that in fragrant flowers floats sweet upon the day: his are the birds, the butterflies; the insects all are his: the colour and the coolness of the trees, the grace of flowering withes, the gift of flowers, berry and drupe and gourd, are gifts from ***TANE'; TANE'***, god and lord."

Up from the forests, out of shady glades this song is borne: some call it sighs and whisperings of the wind, floating all balmy-breathed whence PAORO sits in hillside cave, answering every sound; or WHEKE, floating down the glades, invisible, scattering song; or speech of elves, ''NUKU-MAI-TORE' hid in *kie-kie* leaves, the little folk, fluttering amidst the leafage (and some would call them leaves). Whence came the forests, whence the singing birds, the flowers, the fragrant smells?—whence came this sudden beauty like a torch of sweet and pungent pine?—The whispers of the woods, the song of birds, the hum of insects, say,—"*TANE'* is god, is lord; we are his sons, his offspring are we all."

TANE'! lord *TANE'*! thou between the breasts of *RANGI'* and PAPA' lay: most evil day for darkness, barrenness, when life was breathed in thee! As the soft root, piercing the cracked but closely cleaving rock, sunders yet binds it as it stands between, so thou hast rent thy parents. Light has dispelled the darkness, and that twain lies rifted, far apart, yet still united in the mists and rains. On *RANGI'* thou has scattered stars and luminous clouds: on PAPA' thou hast brought forth trees, and flowers wonderful: *RANGI'* at night twinkles with many lights, and PAPA' gleams by day.

The song of *TANE'*; what he then produced when they were rent apart; for "'*TANE'* is god, is lord; we are his sons, his offspring are we all!" His shoulders upon PAPA', and his feet against his father *RANGI'*, upwards he thrust; till high as tower the mountains, *RANGI'* lay; high as the clouds: but as the clouds

[10] **PAORO, Echo.**

rise from the mountain tops when *Rau-mati* comes, so *RANGI'* higher rose, bearing with him the *kakaho, aruhe*, the *kura-tawhiti*, the *hara-keke-taunga-wiri.*

Then *TANE'* sought wherewith to beautify his parents as they lay. Eastward he went: and weary with labour, slept in the land of shades; the *Po* where HINE-A-TE-AO, goddess-goblin, ruled in gloom: soundly he slept; but waking, high above he saw a shining host, offspring of lustrous *IRA*, and named **Toko-meha*, and **Te-pai-tai-o-te-rangi*. 'Ah beautiful,' thought *TANE'*; 'wonderful twinkling and dancing beams, these are the objects that on breast of *RANGI'* shall nightly scintillate: beautiful things indeed are those that stand and burn in yonder heights,—that burn, and are consumed not!—pierce the gloom, and are extinguished not! Wonderful beings and fair, whence do ye come, and whither haste ere day?' "Tell me, O HINE-A-TE-AO," then he said, "who are the torch-bearers, and what the torches burning incessantly so clearly in the darkness?" "Hast thou desire," the *tipua* asked, "to climb above where these things shine?" "My heart is filled with joy, seeing such beautiful bright flashing lights; these would I fain dispose on *RANGI'*, to disperse some gloom of night." "No path leads thither, and no road is set to their high habitations; but thou who with might thrust *RANGI'* higher than clouds, canst probe a way. All thou may'st catch but one that steadily burns at the cave's lip whence *'RA* at morn emerges," said the *tipua*. "Where is their dwelling-place?" asked *TANE'*. "'*Koro-riwha-te-ao*,' and '*Koro-riwha-te-po*', these are their *whare*; and the mountain height whence they their beams display, is called 'Mahiku-rangi.' Depart thou; and seizing them, let two be sign of dreary *Hotoke*."

TANE' again lay down and deeply slept. In the still night rose *WEHI-NUI-A-MAMAO*, his younger brother, caught the bright stars, and fixed them as ornaments to his own *whare*, '*Hira-uta*,' and '*Hira-tai*,' '*Pari-nuku*' and '*Pari-rangi*.' *TANE'* awoke, and saw them clustered there like *pura-toke* in dim caves, flashing with varying light, brighter or dimmer. "These, O my younger brother, I desire," then he said: "behold; our father *RANGI'* nakedly lies above, unclothed and unadorned: give me the beaming lights; beings divine; shimmering, sparkling eyes; that I may spread them on our father's breast; on *RANGI'*, high above." "Take thou the fires," his brother said, "for I with thee

[35] A.H.M. I. 52.

desire this thing; our father should be beautiful; and may keen joy possess his heart, as these keen stars his breast. The greater stars, place on his sacred parts; the lesser cast haphazard."

TANE' with joy arose, and swept away the _rahui-kura_ which with careful hand he had spread over _RANGI'_; for this at night became invisible, and through the day it hung a dazzling blaze, as though with many wounds their father still lay bleeding.

Upwards he cast *_Te Ika-roa_, or *_Ika-o-te-rangi_, a fiery mist encircling all the heavens; a lesser solitary mist, *_Manako-tea_, westward from *_Ao-tahi_, _ariki_ of all stars, who through the year each night is seen, high in the zenith or bright beamed upon the south horizon. When in the tenth, the moon of scarceness, *_Ao-tahi_ highest hangs at night, her mother *_Taku-rua_ northward burns, her father *_Pu-anga_ more northward, and to west, above the stern of *_Waka-o-Tama-re-reti_. The anchor of the _waka_ fourfold flashes southward from *_Ao-tahi_, *_Manako-uri_, black abyss, amidst its fires: the anchor *_Taura_, near it, swings around the southern sky, dragged by the _waka_ that through nights of _Hotoke_ hides under cold horizons. These stars were set by _TANE'_, and remain as he disposed them, ruling seasons for planting and for harvest; so that at _Matahi_, the year's beginning, paling in eastern skies as _'RA_ appears, hang *_Pu-anga_ *_Mata-riki_, *_Taku-rua_; in the second moon, *_Puanga-hori_. In the fourth *_Ao-tahi_ is at highest, nearest to the sun: in the fifth rises *_Peke-hawani_; *_Rerehu_ in the sixth with *_Whare-o-te-whiu_; *_Pou-tu-te-rangi_, *_Whanui_, in the ninth, *_Whanui_ soon setting in the eleventh, the time for harvest of the _kumara_, but *_Pou-tu-te-rangi_ shining on till the first. To rule the frosty nights of _Hotoke_, were *_Wero-i-te-ninihi_ and *_Wero-i-te-kokoto_; and for _Rau-mati_, *_Wero-i-te-ao-marie_. *_Ka-wainga_ were stars to herald dawn. *_Pu-anga_ flashing and twinkling towards the north presaged a fruitful year with pleasant days; towards the south, a lean scarce year with wind and rain.

"Lo now my father's front is covered up," said _TANE'_; the stars disperse night's gloom, as _REHUA_, kindly lord, disperses sadness: now to my other parent, now to PAPA' must I turn

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[78] rahui-kura, sacred red.
[82] *Ika-roa, the Milky Way. [83] *Manako-tea, Magellan cloud.
[87] *Ao-tahi, Canopus; *Taku-rua, Sirius.
[89] *Waka-o-Tama', part of Orion: the belt forms the stern of the canoe: the Southern Cross is the anchor.
[90] *Manako-uri, the Coalsack. [97] *Pu-anga-hori, Procyon.
[96] *Pu-anga, Rigel.
[99] *Peke-hawani, Spica; *Rerehu, Antares; *Whare-o'-Whiu, Scorpio.
[100] *Pou'-rangi, Altair; *Whanui, Vega.

my eyes, and see how she, like him her lord above, may be made beautiful.

From east comes swift-paced *'RA*, whose warmth kindles the blood and fires the eye; who covers up night's stars with an intenser splendour; wonderful light, beautiful day, giver of life the laughter-filled: offspring of *RANGI'* and WERO-WERO. when afloat in space these two touched, and from life sprang life. intense and inextinguishably bright: but under the breast of *RANGI'* whirled white *'RA*, swift, in too short a day, and over his back, swift, in as short a night. From east comes MARAMA, whose colder beams subdue the leaping blood; pale but extinguish not the twinkling stars when her bright path beneath them runs: MARAMA, child of *RANGI'* and A-TU-TAHI; eye of the night, as *'RA* is eye of day: MARAMA, waxing and waning; hiding indeed the lesser stars, but growing herself less bright, less full, as inward sickness gnaws: growing herself less full, less bright, until a shard of *hue* rind can hold her shadowy form, shrunk, ghastly as the dead. *TANE'*, lord *TANE'*! limpid and clear above lies a windless sea; lies in 'Hau-ora,' fourth of the upper worlds, over the world of lakes, over 'Nga-roto,' whose blown spray splashes and falls in rain upon this earth! Up to 'Hau-ora,' world of the windless sea, sea of sweet waters, 'Wai-ora-a-Tane' ', Living Waters of *TANE'*; waters that he hath gathered above for pleasure of the gods; up to this sea hath MARAMA climbed, into it plunged like a wasted *tu-whenua* (leper), emerging a beautiful *puhi*, virgin desired above all.

MARAMA laughs from the east; laughs since *'RA* in an endless quest flies under heaven pursuing his sister, catching her never: for lo; when in day he is almost beside her she nestles away, hiding within his beams, faint as a gossamer cloud that high in the skies of *Rau-mati*, makes and unmakes in the blue.

From eastward all things beautiful arise, and eastward *TANE'* went for trees to cover up the breast of PAPA' as she lonely lay. He found them, and returned; in shape as men, they stood in companies as men, feet firmly set on earth; but *TANE'* was not pleased; he hid their heads in earth, leaving their bodies and their limbs upstretched towards the sky. That pleased him more; for thus he once had lain and upward thrust his feet against his father, straightening his form as *RANGI'* slowly upwards moved with groans, whilst PAPA' beneath him groaned, and brother gods expectant crouched as darkness thinned and ebbed away, utterly vanquished when their course was given to *'RA* and MARAMA.

"Defiant children of *TANE'*, grow ye thus; then gods shall not forget the day rebellion brought us light, and empire where we lay entombed." Roots sprouted from the hair, piercing the home where still the brothers dwelt, *RONGO-MA-TANE*, *HAUMIA-TIKI-TIKI*: this is the home of roots, second division downwards of the earth. Branches and leaves sprang from the trunk and limbs, grew and were great; and what had once seemed men, seemed men no more: but when fierce *TA-WHIRI'* rives the knotted boughs, groans and deep sighs are heard; and when their limbs are cut, they still ooze blood.

Thus earth grew beautiful: *RANGI'* and PAPA' still sigh lovingly together: *RANGI'* in gentle dew for his lost wife weeps, and through the western winds, HINE-I-TAPAPA-UTA and HINE-I-TE-WHENUA, he whispers in her ears; whilst she, in mists ascending from her eyes, the sparkling lakes, weeps that they severed are, and held apart. Still do they love; and lo, the falling rain is the creative power quickening PAPA', so her teeming womb gives birth to many shapes that on her breast are nourished, children of endless love.

TANE' beheld, and deep within his soul a yearning gathered strength. "The trees increase in kind, the shrubs, the flowers, slim ferns and waving grasses: the children of *IKA-TERE* multiply, thronging the seas, and *TU-TE-WANA-WANA* has bright-eyed ones lurking beneath each stone, and in each ferny clump: *HAUMIA'* and *RONGO'* have increased, until the earth is covered with their offsprings' hair; whilst I am yet alone. Might I create another such as I!—no mate, no wife for me!"

TANE' the god, yearning for one whose womb might open for the birth of gods, his peers! Six names he bore, as in his yearning six forms he assumed; six forms, whose end ecstatic was creation:—

TANE-TUTURI	(TANE the recumbent).
TANE-PEPEKE	(„ bowing).
TANE-UETIKA	(„ straight as a tree).
TANE-UEKA	(„ strong „ „).
TANE-TE WAI-ORA	(„ who opened the fountain of living water).
TANE-NUI-A-RANGI	(Great TANE of heaven).

And *TANE'* cried, "Oh tell me, PAPA', where shall I find a mate, beauteous as these, the trees that stand so fairly, and the flowers festooning all the trees? Each creeping thing, all growing things, mate and bring forth their diverse shapes,—is such denied to me?—shall living, god-thewn substance live unpledged in any kindred form? Where shall I find a mate?—

[184] See Blythe, on **TANE'** as a phallic symbol, Trans. XIX., 525.

for mate must be, or whence are my desires? How shall I reproduce myself?—if means be none, wherefore my power? Thee have I beautified; O thou, who canst, reveal what I would know."

A murmur from earth arose, and rocky walls beat back the murmur.—"Lo the shapely form of MUMU-WHANGO, son:" and then the murmur died. In form a woman, as the trees were men, she stood in sunlight bathed; as when A-ROHI-ROHI leaves the skies, and quivering lies on earth, as *RANGI'* once; and where the unsubstantial presence rests all things distorted move, till no man can declare 'This is a tree,' or 'This a being is,' so MUMU-WHANGO doubtful stood, and *TANE'* gazed. 'This is a tree,' thought *TANE'*;—nay, she is changed, and likens to a goddess: can she produce a god?—*ae* she is fair to behold.' As one who nears his heart's desire in dream, and clasps her in his sleep, so *TANE'* neared the shape of MUMU-WHANGO. His god-like essence filled her, and she bore a child; fair as herself, but still a tree, ev'n as the men were trees though seeming men. Tall, broad she grew, brown-skinned, deep-furrowed, and her boughs a rustling dome; but goddess none came from her. "PAPA', see! a *totara* is born; and whilst a *totara* has grown so great have I lain dreaming—but no mate for me!"

The murmur swelled,—"PU-WHAKA-HARA droops; she is perchance a goddess." *TANE'* turned; and meek amid the trees she stood, slender and timid, but as dimly limbed and formed as MUMU-WHANGO.—"Beautiful, attractive in affinity," cried *TANE'*, "give a yearning god a god!" The shape produced a tree, an *ake-rau-tangi*, whose young leaves were wet with oozing tears that caught the sea-side sand and red bright filaments of flowers its parent bore. Again in sorrow *TANE'* turned and cried, "Behold! a tree it is: what comfort in a tree?"

Again the murmuring rose from throbbing PAPA'—"TE-ATA-TANGI-REA waits thee, son." He turned, and glossy-leafed, straight-limbed, he saw a tree: but her A-ROHI-ROHI swathed, and in his ears a humming sound arose like TANGI-AITUA calling from far seas: reality was hazed, and in a haze of dream to her he moved:— "Art thou a mate for *TANE'*, mate for a god?" He bent towards her, and to him she bore a sapling. "Naught but a tree," cried *TANE'*, "yet its leaves are not as are its mother's: if indeed, her child should grow unlike her!" But the sapling grew, and as it aged, the leaves were changed, and soon grew broad and glossy as the mother's. "A *maire* from a *maire*," *TANE'* sighed; "no god-like mate for me."

Again the murmur came, and *TANE'* in spirit embraced KURAKI. Lo, the deep maze of boughless shafts that from her sprang, upreared on every side! *Kahikatea* boles, and no tree else; tall boles, that shut from view the forest and the hillside, as the boughs obscured the skies above: a forest of columns that made walls on every side! "Fruitful indeed thou art," cried *TANE'*, "and free-producing: a forest of spears thou bearest; tapering shafts lifting a roof of green,—but never a god; no god comes out of thee."

O-TUNA-I-RANGA beckoned from ferny glade as from KURAKI he sped; beckoned as past her moved the spirit of the god as a waft of air. "Drooping above thy graceful swelling stem, what art thou more than tree? Canst thou new forms assume to pleasure new desire? What givest thou to a god who woos thee?" *Nikau* sprang from her, graceful, but still a tree. "Grace is not all that goes to make a god: grace for the outward shape, but more than grace to build his god-head. NGA-ORE, canst thou a god conceive?" But NGA-ORE brought forth *toetoe*. From PA-KOTI the *hara-keke* sprang, clustering on marshy lands or by stream borders, quivering spears whose butts are hued like blood; whose bent black lance of purple flowers is sweet with honey of a god's vain love.

KUI-U-UKA in his age-long day-dream called; stood in a lover's beauty of array, sweet as with *moki-moki* and with *karetu*. *TANE'* with eyes of love upon her gazed; touched her, and she conceived. She murmured, flowered and bore: 'mid small close leaves small berries blackened, in the last moon fell, and round her feet rose many slender children. "No child for me," cried *TANE'*; "for behold, as all the others bore, so she has borne:" and as his voice displeased rolled through the forest glades, the young trees bent; their leaves fell; all their boughs turned timorous to the earth, and only at their ends the weak leaves clung: but as they older grew, nor heard his wrath, the branches raised them bolder, leaves burst out again. One half the tree stood leafed, erect, the lower half still drooped, sparse-leafed with brown, as if it still remembered; and whispered unto WHEKE as she passed it too was child of *TANE'*; a *matai*, but the offspring of a god.

How grew the wilding beauty of the woods as *TANE'* one by one produced green trees of aspect new and strange, grasses and graceful ferns! Mated with beauty, beauty indeed was born; but *TANE'* beyond, above the insensate children sought keen life, nor wearied of the search. From TU-WAE-RORE sprang two children; one a feathery shoot, the other sturdier, larger-leafed; from one uprose a *rimu*, from the other a red-barked *tanekaha*.

TANE' the forests left, and sought if the mountain forms might bear him gods. Upon a sunny slope, he saw where HURI-MAI-TE-ATA lay; and nearing her he said, “Hast thou a child for me? a child for a god, a son of the ancients?” A voice replying whispered, “Lo,—my child!” and all the mountain side was waving with close-leafed shrubs, sweet-scented, lithe; and as he gazed the mountain flashed to stars, white as new-fallen snow. “Ah, beautiful,” cried *TANE'*; “*RANGI'* with stars is bright and flashes fire, PAPA' with stars lies whitely: these shall grow where other plants thrive not; for of a barren hill-side they have made a fall of scented foam.” Even as he spoke, the *manuka* spread far, lifting from barren stones and clay its million branches.

To RANGA-HORE then he cried for progeny: but she produced the mountain stones: and HINE-TU-A-MAUNGA produced the pools of rusty water in the hills, and reptiles that bask and lurk in craggy mountain fastnesses.

Where the green valley ended, and the stream had passed the sharp-toothed rocks and shadowing trees, rippling under banks where *hara-keke* blades rattled together, and the *toe-toe* rustled, HAERE-AWA-AWA sat in cloud-mellowed sunlight. *TANE'* came, and welcoming him, she smiled; but all her love could give to him no more than restless *weka* birds. From URU-TAHI sprang the glossy *tui*, its throat quivering with melody: its first few gasps the inarticulate voice of URU-TAHI ere by *TANE'* loved; the following song the joy past any words, of god's love and love's ecstasy. No songster lifts its song but this wood-sprite can equal and excel it; repeating note for note, and trill for trill. Soon the too-silent trees echoed with bird-song; honey-seeking birds, insect-pursuing, fluttered amid the domes or probed the crannied boles. Proudly the children of *TANE'* defiant stood; raised from the hill-tops pillars towards the skies, and domes upon the pillars, against the breast of *RANGI'*.

Whose were the eyes aglow in the dusk, and whose the dusky hair?—whose was the voice that lured him under the stars? Still in unsleeping dream was *TANE'* lulled; heard voices and saw forms that waking he had known to be visions, lovely insensate forms in the sighing of winds, and yet had loved with hopes they might be more! Whose were the eyes, and whose the dusky hair?

whose was the sighing voice? PAPA the hidden one; hers were the visionary charms that stole into the heart of *TANE'*: she conceived, and that night-loving bird, the *kiwi*, was her offspring; 'hidden bird of *TANE'*' is its name.

Still the god's yearning was unsatisfied, and to his sons he gave the lordship of the birds and creeping things, the butterflies, the trees. *PARA-URI* had the lordship of the *tui* and all black-feathered birds: but when the *tui* was fat with ripened fruits, and as the *koko* pierced its own too richly laden glossy breast, its deity was URU-TAHI. To *PAHIKO* was given the *kaka*, *ariki* of birds, that in great flocks harshens the quiet of morn, awakening man ere dawn, from peaceful sleep, to labour. In mountain lands, when in the fourth and fifth moons *Hotoke* in rigour is relaxing, but snow still clothes the ground, the *kowhai* oft may stand with yellow flash of daring flowers, opened ere budding leaves. Thither the hungry *kaka* fly; and wondrous to behold—yellow flowers profuse on leafless tree amid dazzling snow, and brown-plumaged noisy birds, shewing in flashes under-wings of red, robbing the flowers of honey. The folk from *whare-puni* come and gaze on the clamorous ones, but numbed in freezing air again withdraw to the warmth of sheltering roofs, white, too, with their snow. *TANE'* to *KERERU* gave the lordship of the *kukupa*; to *TAKA-PO-TIRI* gave the *kakapo*, the green-hued bird, ground-feeding, of unwilling flight. To *WINI-WINI* fell the lordship of the spiders.

Over the mountains, or in forests deeps, floating along the vales, sudden strange sounds were borne, and no form seen: this was the spirit-voice of RAKA-TAURA, goddess of air, daughter of *TANE'*. She at one time breathed music from her flute, the long cocoon now seen on *manuka*; but left the air, and made her flute her home: in this she still abides, and makes her presence known by strange aerial noises. Then a singing comes, as of one skimming the tree-tops, or in ferny glades on bird-wing floating: this is the bodiless voice of WHEKE, her one daughter; never seen, but heard in quiet noons, in the pauses and hushes of bird-song.

God *TANE'* cried,—"O PAPA', is there none,—is there no mate for me? Is there no goddess to produce a god?—not only trees and birds, ferns and long grasses, water and mountain stones and singing voices. Lo thou art covered; healed are the burning wounds; trees sound with bird-song, and are bright with flowers;—but I am still unmated as aforetime."

Again his mother's murmuring voice arose:—"Son, who hast parted us; son, who hast taught us sorrow, making flow the well of plenteous tears; son, who hast rent the ancients, and destroyed the bonds that made them one; son, who hast now made *PAIA* the last great offspring of those gods who lay in *Whai-tea*,—floating powers through whom thy life is sprung; son! son!—O thou who bringest in an order new, yet beautiful,—yea, who hast made the breast of him, my lord, flash with a thousand lights, and mine with living, moving things whose life thrills mine with ecstasy,—thou, mateless, shalt find a mate, and finding, lose: thou hast borne beauty, but it shall know destruction; life thou hast made, but death shall quench it; man shall be formed by thee, and man shall die by that which thou shalt form. Hearken! O son; hearken how ocean grumbles, out where the rocks fall sheer: thither depart: near is a sandy shore betwixt two shouldering bluffs; a beach called 'Kura-waka.' Gather earth, and form a shape like thine."

He formed the body as the murmur bade, with head and limbs; a shape, and only shape, inert, unfair: then he returned and said, "Behold, the form is finished." Then said PAPA', "Go to MAUHI, to WHETE, PUNGA-HEKO, and to TAUA-KI-TE-MARANGAI; these goddesses will give thee for thy form the procreative parts: through these shall life infuse it." *TANE'* went, and from each one received part of that subtle power through which the gods and all things living were. Thus was the form completed; and the god, pressing it breast and limb with breast and limb, the form had breath and life, and arose, a warm and living being. "HINE-HA-ONE shall be thy name," said *TANE'*, "and thou shalt be my wife; mate of a god thou art, the work of a god's hands."

First she brought forth an egg, called '*Tiki-tohua*,' from which arose fluttering birds. "Lo, is my labour vain," cried *TANE'*; "canst thou no more than those that brought forth trees, reptiles, and birds?—yet thou art not as they, for thou hast form and life." A second birth, and she brought forth a maid; and TIKI-KAPA-KAPA was she named. Her *TANE'* tended: fairly she grew, and the god's heart was gladdened, since he a living, moving form had thus created and obtained. The maiden grew, and *TANE'* loved her: "HINE-A-TAUIRA shalt thou be named; thou art my pattern maid." HINE-HA-ONE back to darkness

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[394] Leda produced two eggs from which more wonderfully sprang twins; Pollux and Helena of Troy from one, Castor and Clytemnestra from the other.

went: for having one more beautiful, more young with life, *TANE'* forsook the woman of earth and with the daughter dwelt.

Joyous was he; and in his new-found vigour of joy, above he went to his elder brother, to *REHUA*, who flashed to birth as light from gloom, and now as lord of kindness ruled supreme. In highest parts of *RANGI'*, in the tenth upper world he sat, with hosts of circling stars, and glorious sons. In ten divisions *RANGI'* lay above; ten worlds had *TANE'* laid on *Toko-mua,* on *Toko-pa* and *Toko-roto,* as clouds above clouds are piled, clouds above mists. To the first upper world, where *TOI-MAU* rules, came *TANE';* and he cried, "O *TAWHIRI-MA-TEA*, dweller in lucent caves, in 'Kiko-rangi'; *TIU*, *AWHIO-WHIO*, lords of storms; *UA* and *WHATU*, lords of rain and hail; *HAU-HUNGA*, *HAU-PAPA*, lords of cold and ice; *AO-NUI*, *AO-ROA*, *AO-POURI*, hosts of 'AO' huddling in heaven's caves, —dwells any man herein?" A gathering voice came rolling on the clouds, the voice of *RANGI-WHENUA*, which said, "This is the lowest of the upper worlds which *TANE'* has divided; but e'en so, too high for earthly being to pierce its viewless spaces: pass not by:" and speaking, rolled away. But *TANE'* floated through the formless hosts, like a diminishing cloud; through 'Kiko-rangi', first of the upper worlds, until he came to 'Waka-maru,' second upper world. From thence the falling rain is poured when *UA* and his brothers float beneath the blue like shouldering clouds, riven by the fires *TA-WHAKI* flashes forth from high 'Nga-atua,' where he dwells and rules. Through 'Waka-maru' move the sun and moon, *'RA* and bright MARAMA, in unimpeded course; for *TANE'* made this region flat and smooth as an unruffled sea. The course these two pursue is 'Whiti-reia'; whose midmost point is called 'Tau-mata.' 'Nga-roto', world of lakes, lies over this: no boisterous windy gods move the unruffled air, the placid lakes; for there dwells *MARU*, war-god, ruler of 'Nga-roto', 'Waka-maru' and 'Kiko-rangi'. His is the ruddy star of war; and waywardly it wanders up and down, gleaming as gleam the eyes of *MARU*.

Above 'Nga-roto' lies 'Hau-ora,' fourth of the upper worlds. Here the bright sun soars backwards, west to east, and in the morning comes from the east again; and here the moon, wasted

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[419] hosts of 'AO': the clouds as deities, each cloud of different appearance bearing a different name.

[421] **RANGI-WHENUA**, god of thunder.

and pale and thin, bathes in the living waters, in 'Wai-ora-a-Tane,' the lake 'Aewa'. From this place come the souls of new-born babes, soft, fresh as buds, out of the living waters. The fifth world is 'Nga-tauira,' abode of those who as attendants wait on the inferior gods, who in their turn serve the supreme gods high in 'Nahe-rangi', highest world. The sixth world is 'Nga-atua', abode of the inferior gods: *TA-WHAKI* dwells herein, ruling three worlds above those ruled by *MARU*.

Up *TANE'* floated, through the realms of *MARU*, the realms of *TA-WHAKI*, to 'Au-toia', seventh world, wherein the soul of man is first created, and sent down to 'Hau-ora', waiting its earthly birth. Through 'Au-kumea' to the ninth, 'Wai-rua', where the spirits dwell who serve the supreme gods of 'Nahe-rangi', tenth world and home of *REHUA*, ruler of these four worlds, and guardian of the temple 'Tu-warea': with him dwell HA-KINA, younger sister, and his son *TAMA-I-TE-OKO-TAHI*, his son's sons and their teeming progeny, hosted as countless stars, never to earth descending, but gazing into space from the great sacred back of *RANGI'*.

TANE' to *REHUA* came; and in the *tangi* at the meeting *TANE'* murmured his *karakia*:—

> "Pare the weeds, sweep the weeds from the bare dry earth. Repeat the karakia to make the sky thin. Drag out the floor-mat of the heavens. Your name is what? Is **RANGI-PUA-IHO**. Oh! that the heavens would drop dew, that **TANE'** above could be held! He propped up the heavens, and they stand firm."

Then *REHUA* knew his brother. Before their lord the attendants set deep empty vessels: these *REHUA* took whilst fire was kindled, and *TANE'* wondered whence the god would fill the bowls with food. But *REHUA* loosed his knotted locks, and shook them like a fruited tree whose ripened berries hang above, waiting the hand to gather them. Down fluttered *koko*, sleek and plump, filling the vessels underneath. These taken to the fire were cooked, and *TANE'* bidden eat; but he replied, "I will not touch them; they have eaten sacred food: I will not touch them, lest on me the evil of the violated *tapu* fall. But might I take some birds below, the forest glades shall be their home." "Yes, take them," *REHUA* replied; "and when the fruits are ripe the birds will flock to eat the juicy seeds." "And how shall they be taken, when they hide in lofty trees?" "Lo; when our brother blows his winds, and they their fill have eaten of the fruits, their throats shall parch, compelling them to seek the water springs.

[464] A.H.M., I., 135.

Around the water you must set your snares, to trap them as they drink." Away went *TANE'* with his *tui* birds, and in his forests set them free.

Whilst he in 'Nahe-rangi' tarried, HINE-A-TAUIRA lonely grew, and said, "O people, where is he by whom I am? where does my father dwell?" But they replied not, till she asked again, "O people, where is he by whom I am? where does my father dwell?" They answered her, "O woman, that is he who dwells with you:" and in her ears it rang, 'O woman, that is he who dwells with you:' and hearing it forever ringing, the woman died with shame; and sobbing, to the under world she fled; to the dusk realm of HINE-A-TE-AO she sobbing fled. "Return, return, O mortal; I am HINE-A-TE-AO; this, the division between night and day:" but HINE-A-TAUIRA fled on, nor heeded her; sobbing, fled on, her head bowed down with shame.

TANE' returned, and found the woman gone, his habitation bare of wife, and child, and loving voice:—he cried, "Where is the woman,—where HINE-A-TAUIRA, the pattern maid? where is my maid and wife?" The people said to *TANE'* "Lo, she asked, 'O people, where is he by whom I am?' and we replied, 'O woman, that is he who dwells with you'; and hearing this, she fled, her head bent, and eyes wet, her breast heaving and torn with sobbing." *TANE'* in grief departed, following into the shades of night. He came to HINE-A-TE-AO, where first he saw the stars. Then was his heart with sorrow dolorous: 'Pure joy was mine,' thought he, 'when here I lay and saw the wandering lights. I knew not then the joys a god may feel: I knew not then the depth of a god's sorrow.' "Whither wilt thou go?" cried HINE-A-TE-AO as he passed. "I seek my frighted child; my flying wife." "Not soon, O sorrowful god, may'st thou o'ertake her: she has rushed recklessly into the womb of PAPA' nor comes she ever thence." "I will pass on," said *TANE';* "I will pass on, searching until I find." That *tipua* answered, that goblin HINE-A-TE-AO said to him, "On then; pursue thy loved one." He reached the realm of HINE-A-TE-PO, who stayed him, questioning, "Whither wilt thou depart, O sorrowing god, from lightsome day?" "I seek my wife, of tears, of broken sobs, my wife of heavy heart," said he; "lamenting has she left the world." "Lo, thus I spake to her," this *tipua*, HINE-A-TE-PO, replied; "'Return, return from hence: I, HINE-A-TE-PO am

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[508] **Paralleled by the story of Orpheus and Eurydice.**

here, the barrier between night and day;' but she heard not, or hearkened not, still passing swiftly on." "Let me too pass," said *TANE'*. "Yea," said that *tipua*, "pass, and follow her."

He reached the realm of HINE-RUAKI-MOE; but HINE-A-TAUIRA had passed and entered in the dwelling of *TU-KAI-NANAPIA*: the door was barred, and all was dark; for *TU'* destroyed the power of sight with rayless gloom and deepest darkness. *TANE'* cried aloud, "O HINE', come; let us return above, up to the pleasant day;" but she replied, "To day may'st thou return, and nourish there thy seed; but in the gloom of night will I remain, dragging thine offspring down. Go thou alone; I will forever dwell here in the dwelling of *TU-KAI-NANAPIA*, in 'Pou-te-rereki'." This place to human hearts is anguish; for all words are vain, and heart's loss is irrevocable. *TANE'*, grieving and loving, sang this *waiata*, this song to HINE' in the gloom:—

> "Art thou a child, to put away the fondling of years? Am I a parent, that we are severed by ROHI-TE-KURA? Throbbing is my solitary heart being by you forsaken. In 'Te Rangi-po-hutu-kawa' will I enter, and mourn. I will pass from sight through the doorway of the whare called 'Pou-te-rere-ki'. O me!"

And HINE', for her love was only less than shame, sang in reply to *TANE'* listening, yearning, catching no glimpse of her he loved:—

> "Art thou **TANE'**, and art thou my father, the food-provider at Hawaiki? the tohunga of the sacred rites of the kumara harvest left by me in 'Rangi-po-hutu-kawa'? I will depart and weep, at the door of the whare 'Pou-te-rere-ki'. O me!"

Back to the light went *TANE'*, whilst his daughter-wife remained in the land of shades, changing in her sorrow her earthly name to HINE-NUI-TE-PO, becoming source of death. She, in the underworld, brought forth TE PO-URI-URI, PO-TANGO-TANGO, PARE-KORI-TAWA. Alas! for *TANE'* who brought life brought also death; brought joy and woe.

'Reinga' was her dwelling, the third lower world of darkness: above her lay the second world, the home of roots, abode of *RONGO'* and of *HAUMIA'*, and the first, the breast of PAPA', where men dwell. O'er these and o'er 'Au-toi,' the fourth world, she ruled; ruled too mankind, dragging them down to gloom.

As *TU'* from upper worlds sank swiftly down, so man sinks through 'Reinga' to extinction. In 'Reinga' again he dies, and sinks to 'Au-toi', where *WHIRO*, god of thieves, has his abode, descended thence from Wawau. 'Uranga-o-te-Ra' lies under this: here ROHE dwells, and rules three worlds, 'Uranga',' 'Hiku-toia,' and 'Pou-turi', the fifth, the sixth and seventh; ROHE, the wife whose beauty *MAUI'* stole; who vengeful weals the spirits passing through her twilight realm, so it resounds with dolorous sighs, and cries of lamentation. Next underworld is 'Tatau-o-te-Po', the door of endless night, where MIRU dwells and rules the lowest worlds, the eighth to tenth, 'Tatau'' and 'Toke' and 'Ameto.' With her the dreaded hosts of evil deities abide; the 'NGA-RARA', or reptile-gods; and *MAKUTU*, the witchcraft-god; the evil gods *KAI-TOA*, *RAPA-WHENUA*, *TU-TANGATA-KINO*, god of the bowels of man, *MUTU*, *TA-WHEKE* and *HURU-KOE-KOEA;* the lizard-god *MOKO-HIKU-WARU;* all which gods work evil upon earth, and through the lower worlds, and visit man with death. The unclean *tapu* is the *mana* of MIRU, and her tongue-tip is her weapon; evil since that fell day when she from earth was driven. In 'Toke' man becomes a worm, creeping to dark extinction, to endless nights of *Po*, in cold 'Ameto'; or as a fly or moth, a *purehua*, called a 'soul of man', returns to earth, and with that creature dies.

The leafless, stunted plant, the *makaka*, on flattened leafless stems, bore its small scented flowers: these when they faded, opened to the sun the seeds that ripening, reddened and fell; and whilst some swelled and grew into young plants whose many stems still bore the leaves they lost, maturing, others became the procreative power producing soft red clay in earthly womb;—the clay that, burnt with fire, gives man the *koko-wai*.

TANE', returning from the gloomy worlds, beheld where rains had sapped a lofty cliff, whose side in falling had exposed a bank of clay, red as the seed of the crouched plant, whose progeny indeed it was. He stood, and gazing there, his heart went sighing back to night where HINE' lay, whilst thoughts moved busily within, some new creation to devise. 'The sacred red,' he thought, 'wherewith I covered *RANGI'* ere stars had risen: the sacred red, as of the eyes of *TU'*, rival of gods, spoiler of god-created—ha! should a man arise to strive with death as *TU'* with deathless gods!—overcome, not subdued; defeated, never vanquished; bold in front to meet the destiny that drags him to the gloom: less than the gods, yet greater than gods in

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[587] Paralleled by the story of Psyche.
[589] White, (A.H.M., I., 154) says the makaka grew in swamps.
[595] koko-wai, red ochre.

this; that he shall live the prey of death, yet knowing this, shall not know fear.

As sand at 'Kura-waka' was formed in woman's shape, so now the clay was given the form of man: his breath he gave, and filled the form with life,chanting whilst from the man came breathing as of one in dreamless sleep:—

> "Seeking, earnestly seeking in the gloom. Searching,—yes, on the coast-line —on the bounds of light of day: looking into night. Night had conceived the seed of night. The heart, the foundation of night, had stood forth self-existing even in the gloom. It grows in gloom—the sap and succulent parts, the life pulsating, and the cup of life. The shadows screen the faintest gleam of light. The procreative power, the ecstasy of life first known, and joy of issuing forth from silence into sound. Thus the progeny of the Great-extending filled the heaven's expanse; the chorus of life rose and swelled into ecstasy, then rested in bliss of calm and quiet."

The man arose, and dazed looked right and left around him. Noonday's sun stood high above, insect and bird had ceased their humming voices. No beings near him save invisible gods, slowly he moved across a sand-strewn, barren plain, towards distant trees, that quivered in soft airs.

Floating from *'RA* to earth, AROHI-ROHI shimmered: the leaves more quickly quivered; the air seemed dancing up and down. The man stood still: then PA-ORO cried mournfully and lowly-voiced from the green trees, clustering on hillsides. He watched and listened; for he heard the voice, and saw the shimmering of AROHI-ROHI between him and the voice. Then at the forest edge a haze appeared, condensing and dispersing; taking shape, then floating as a mist: still the air danced, and still PA-ORO cried. Ha! did the mist shadow himself?—for he stretched out an arm, and from it too an arm appeared; and limbs seemed formed, but strangely into mist melted again. Towards him floated on the wind the shape indefinite. His open lips and indrawn breath conceived a murmur and a voice that fell on the warm air; and from the floating shape a murmur answered. From air a woman stepped: PA-ORO vanished to the wooded hills, AROHI-ROHI rose again to *'RA*. Smiling she stood before him; her eyes met his unfalteringly, vanquishing evil thoughts that in him formed.

To the green waving trees they went: the birds awoke, and after mid-day's silence sang again, with the under-song of WHEKE filling the sometime pauses. Sudden birds amid the flowers flashed: *tui* and *kaka* in the *rata*, *kotare* over the streams, and *kukupa* high in the *tawa* boughs. The *tieke* in fluting wooed

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[614] A.H.M., I., 152.
[649] kotare, the kingfisher. [650] tieke, the saddle-back.

his mate from glossy *kawa-kawa*, whose root, if chewed by man, destroyed the tooth-gnawing worm, and whose bough, cast in the *marae* omened death. As these two wondering moved in mazy paths, the *popoko-tea* chirped, and watching, followed them, as if to see these latest haunters of the glades: the *toi-toi* too gazed on the strangers who, like the *kohe-peroa*, were come when the flowers were starring; then flew again to hunt their insect prey. Loveliness everywhere; and 'mid the twilight birdsong came a voice, now near, now far, like mimic voice of *pipi-wharau-roa*, a voice from blossoming trees, from ferny dells:—

"Tiki-au-a-ha, sacred to the gods, work of a god's hands, behold thy world; the world where thou shalt dwell, whose beauty is thine own. Tempests shall break, but thou with charms shalt stay them; seas shall be boisterous, thou with *karakia* shalt subdue them; hunger and heat and cold, these shalt thou know, but with thy spells defy them. One only enemy at whose dark will all these are sent as slaves to drag thee down,—death the unpitying, the unsparing, death where all light and warmth are quenched,—death thou may'st not subdue, though overcoming all her covert arts each day and night and every hour of life: at length her triumph comes, and lonely to the gloom thou goest bitterly."—"No, not alone," the woman cried and clung to Tiki', peering here and there if somewhat she might see.

"Ma-riko-riko, weak and perishing as sunbeam and as echo, never the same in form or same in thought, honey-filled, thousand-hearted flower, less sacred since no great god fashioned thee, no less a mortal thou;—be it for glory or for sorrow, thou perishest as he. Companion of the man and mother of his child; causer of war and sweetener of peace; swift source of death to man; death's vanquisher since man shall dare her terrors for thy face;—though thou art frail, as *tata-ramoa* thou shalt closely cling, and lacerate the heart that would be free!—Tiki', mariko', love shall compass you, till even deathless gods in all their barren ages shall not know the bliss of your brief day. Death in the beauty scarce hath place at all! what brimming eye can see the hand that thrusts the flower from its stem, leaf from its waving twig, bird from its mottled egg, man from his youth to age?—The flower beareth fruit; the callow bird flutes in the flowering tree; the child hath playmates and the youth hath love;—sits death so grimly here? Tiki', mariko', death that was all to each, is

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[652] toothache was supposed to be caused by a gnawing worm.

naught to both: ye have the honey of the years; the sweet deliciousness of doubt."

The voice ebbed, and died away: a lofty *mamaku* nodded its pendulous head as if from it a god had heavenward sprung. Lo, one more wonder; for a daughter came, with train of wondrous days. With HINE-KAU-ATA-ATA a new world smiling opened. Colour and sound grew into flower and song; mountain and lake seemed living, moon and star.

TANE' beheld his creatures; and sighing as he thought of her below, ceaselessly sorrowing, he floated up to *RANGI'*, 700
leaving his manifestation upon earth, in birds and trees and insects. TIKI' in his strife with death's unending wiles, grew fierce, and scorned the beautiful, the peaceful; and as god he chose *TU-MATA-UENGA*, the foe of gods.

CHAPTER XII.

TU-MATA-UENGA, AND THE WAR IN HEAVEN.

The hosts of 'ANU,' flocks of space and cold. 'KAHUI-ANU,' that POKO-HARUA-TE-PO bore *RANGI'*, incited all their brethren, the 'KAHUI-TAHU,' flocks of plenty, and the 'KAHUI-TAO,' flocks of blessings, to rebel against their father and the other offspring of his wives.

ANU-MATAO, ANU-WHAKA-RERE, ANU-WHAKA-TORO, ANU-MATE, and all the children of the goddess HINE-TI-TAMA, deformed in generation, these were rebellious: they refused to dwell in peace and concord in the upper worlds. "Cast them below," cried *RANGI'*; "since they will not dwell at peace and in the harmony of gods,—cast them to darkness of the lower worlds, where no light is, nor warmth, nor any joy."

Forth before *TANE'* they dispersed, a deathly flock; and in the gloomy under worlds, with HINE-A-TAUIRA, they draw mankind to darkness and extinction. The first of underworlds is earth, where grass and trees wave green; where man dwells when his soul descends from 'Hau-ora'; the second is that darkness of the cold wet earth where roots find hold; where *RONGO'* and *HAUMIA'* lie hidden: the third is bleak 'Reinga,' where the fleeing wife of *TANE'* lives in gloom and strives against her father. To the third underworld fell headlong the 'KAHUI-ANU.' Above them, in the second, they found the god *RONGO-MARAE-ROA*, essence of *RONGO-MA-TANE* who was no more a god, but had assumed the shape of *kumara*. They showed how creatures of *TANE'* might be destroyed, and urged that *RONGO'* should on *TANE'* take revenge. Though *RONGO-MA-TANE* was dug up, devoured by *TU'*, his essence as a god remained unchanged: this within *TU'* gave evil counsel, even that which first had come from 'KAHUI-ANU.' Discord they sowed amongst the birds, and fish, and man; one on another preyed, and evil filled the world.

TU-MATA-UENGA and *RONGO-MARAE-ROA* walked together, brooding rebellion. They killed both fish and bird, and gave the sacred food to *REHUA*, saying, "Lo, the food we bring to thee, O aged one!—with what canst thou compare this food?'' And *REHUA* ate, unknowing whence it came. ''Palatable is it,'' answered he, ''and sweet.'' Again they killed both fish and bird, and gave to *REHUA*, saying ''How sweet the food is!''—but he cried, ''O ye,—ye two have evilly conspired to desecrate the offspring of great *TANE'*.'' But laughing, *TU'* and *RONGO'* left the upper worlds, and lay in darkness, privily planning how to bind the gods, usurping their wide rule. *TANE'* was desecrated, and the red-eyed *TU'* rolled round his eyes to see how he might compass gods. Five names he took, a name for each of the gods, his brothers, as proof that in himself was lodged a power exceeding theirs combined.

TU-KA-RIRI	(TU the fighter).
TU-KA-NGUHA	(TU the bruiser).
TU-KAI-TAUA	(TU the war-eater).
TU-WHAKA-HEKE-TANGATA	(TU the man consumer).
TU-MATA-WHAITI	(TU of the small face).

THE SONG OF TU',—THE FOE OF THE GODS! SOWER OF DISCORD!

TANE' is gone, **TANE'** is gone, earth is deserted, left by gods:
PAPA' below, **RANGI'** above, **HAUMIA'**, **RONGO'**, hid in earth:
TA-WHIRI' flown, crouched in the sky, **TANGA-ROA** beneath the sea;
These all are gone,—bare is the earth, bare of a god save **TU'** alone!
Fighter of gods, eater of gods, who can resist the arm of **TU'**?
Heu-u-u!—charm of the battle!
Ha-a-a! blood of the slain!
Aeha! Aeha!
Who are the mighty ones, who the omnipotent,
Whose is the arm that can vanquish **TU'**?

''O *TU'*,'' said *RONGO'*, ''as thou goest, slay nor spare: slay all, from earth and upwards to the seat of gods.'' ''Slay all?'' said *TU'*; ''not so; I would subdue, not slay: I fight not for the lust,—to conquer is my end.'' ''Who slays not as he conquers shall himself be slain.'' ''Who conquers, slaying, has no rebel foe to quell.'' ''Who slays not as he conquers shall be pulled from state.'' ''Who slays the conquered hath no envied state withal.'' ''Is it for sport or victory thou hazardest?'' ''He hazards nothing who destroys the hazard's source.''

The flesh of *TU'* and thousand passions whispered ''Slay!''
His spirit and his godhead answered proudly ''Rule!''

RONGO' gives lust to the labouring limb,
TU' when he's wearied gives vigour to him,
RONGO' grows weak ere the conflict be won,
TU' gives him vigour though strength be foredone.
RONGO' is fleshly, the substance of strife,
TU' is the spirit that fires it with life.
RONGO' cries 'Fight that the foeman be slain:'
TU' commands 'Spare him, to battle again!'

[61] Aeha! Exclamation of contempt.

Mists in the morning assemble in vain.—
Lo they assemble at even again!
Waves from the rocks are repelled smitten white,—
Still they assault them by day and by night!—
Tremble the gods as they sit in the sky!
Were they submissive cast forth from on high?
Never!—in pride and assurance they dwell,
Never!—with obstinate might they'd rebel!
Battle and conflict shall never have end,
Youthfulness they to the combatants send,
Breath to the nostril and light to the eye,
Deeper and brighter to those who defy;—
Which is the baser—to serve or to die?
Haha!
Where lurks the foeman?
Atae!
None to withstand me?
TANE' is gone, **RANGI'** upreared, PAPA' still lies beneath our feet;
RONGO' is fled, **HAUMIA'** hid, billows of ocean toss and beat;—
God of the Sea, God of the Sky, each in his lair lies hid from **TU'**,—
TANE' is gone, bare is the earth,—what is a lonely god to do?
Heu-u-u! charms of the battle!
Ha-a-a! blood of the slain!
Aeha! Aeha!
Who are the mighty ones, gods of the ancient ones,
Whose is the arm that can vanquish **TU'**?

Upon the quivering air the heaven-assaulting hosts beat upwards, *TU'* and *RONGO'* in their midst. As mists in early morning rise round fiery 'RA; as spray around a rock whose shoulder breaks the swell; or as the assembled *kuaka* with sudden whirr rise from the bay at 'Reinga,' a countless flock that up and upwards mounts towards the sky, so upward flew those rebels. Earth below was flat and smooth and broad as heaven was above, bright clouds upon the sea, dull clouds upon the land. *TA-WHIRI'* and his deities scurrying dispersed; the cloud-gods tore asunder, flying dismayed. Surmounting *UE-NUKU*, driving *WHATU* to his cave, hither and thither they scattered the hosts of 'AO' till whirling rack was rent and torn in shreds. *NGA-NGA* and *HAU-MA-RINGI-RINGI* drifting fled, obscuring ATA in the east whence *'RA* emerged upon his daily course on 'Whiti-reia'. He appeared a ruddy ball of smouldering flame as on 'Tau-mata' stood the hosts, driving from thence the goddess ATA-HIKU-RANGI, who at noon with *'RA* shines gloriously.

Upwards and on: not *'RA*, but gods more great then he they set themselves to combat, overthrow. To 'Kahu-raki' triumphing they swiftly came; the deities of 'Kiko-rangi' fled, the gods of 'Waka-maru' brokenly dispersed, whilst *TU'* and *RONGO'*, vaunting, broke the heavenly blue that lies beneath 'Nga-roto', entering the world of lakes pellucid, where the war-god *MARU* rules. With pride and exultation *TU'* vaingloriously sang as he fought; and as he rose laughed tauntingly.—

[98] Atae! Exclamation of contempt.
[112] kuaka, the godwit.

Haha!
E! god of Nga-roto—e! **MARU**!—a child-god!
Atae!
Where is my foeman?
Aeha!
PAPA' below us lies deluged and dark,
'RA with his flaming is quenched to a spark:
TA-WHIRI' fearfully gathers his gods,
Gruff **RANGI-WHENUA** rattles his clods!
'Nga-roto' trembles and **MARU** awakes,
Dives with his hosts into sheltering lakes,
Hides in the waters like sea-hidden rocks,—
TU' shall subdue him and scatter his flocks.
Ho! we will enter where **TANE'** has spread
Water, where MARAMA wasting has fled,
Rising renewed with the sprays round her head.
The waters of whom?
Of **TANE'** the render!
Ha-a-a!
TANE' is gone, PAPA' is bare, earth is deserted, left by gods!
TA-WHIRI' fled, **MARU** subdued, where is the god to match with **TU'**?
Up from the earth, heaven is sealed, **REHUA** sleeps and **RANGI'** nods,—
TANE' is gone, **MARU** is fled,—what is a lonely god to do?
Heu-u-u!—charms of the battle!
Ha-a-a!—blood of the slain!
Aeha!—Aeha!
Where are the mighty ones, gods of the ancient ones,
Whose is the arm that can vanquish **TU'**?

Confusedly before the upward charge fell deities unprepared. As when the heated winds melt mountain snows, and foamy-headed torrents scour the valley, obstructed for a space by heaped-up stones, torn boughs, ruinous trunks of trees,—then on with gathered force:—so *TU'* and conquering legions met opposing hosts, paused, surged, and overwhelmed; cast them on either side as casts the turbid flood the boughs and trees along its rocky sides. The gods opposed, withstood, then backward fell.

"On! On!" cried *TU'* exultant; "how the gods sobbingly breast the hill that steeply trends above; sobbingly in the tumult struggle, upwards borne!" And 'Puke-nui-o-hotu' was that battle called.

The hill was scaled: defeated spirits thickly lay on its declivitous sides. Uprose a huge flat hill; and on its summit stood a towering company, threatening the rebels with a fall immense. They charged; and as the fire licks up the dry hill-side, driven by wind from shrubs to giant trees, dense smoke its herald, blinding and obscure, so *TU'* and his untiring legions leaped to those who proudly stood above. They fell, the hill was won; and 'Puke-nui-papa' was that battle called.

Heaven-piercing rose before them now a forted hill. As clouds obscure a mountain-side, rolling on winds, till neither tree nor splintered rock is seen,—contending spirits massed from base to peak, and surged, fighting, towards the centre. Upwards from the foot the conflict slowly mounted, till with giant force the invaders broke the ranks; and shouting in triumph hovered round the peak, their scattered rivals lying confused, amazed, where late the rebels were. And 'Puke-nui-tau-ranga' that fight was called.

Again did *RONGO'* counsel, "As we go, slay all. Behold; the legions rally in the rear again, and join the legions we are yet to face! Victory twice won outwearies twice as soon; and lo! the heights to which we yet must press!—wherefore, O *TU'*!—as on we go, slay all." But once again *TU'* answered, "Slay not, but subdue."

'Hau-ora' and 'Nga-tauira' were passed, and gods numerously gathered as the rebel hosts advanced. As on the sea when strong winds steadily blow, white wisps in thousands flash now here, now there, so deities were seen, changing their places, gathering near and far. 'Nga-atua' was left below; but round about, so many deities pressed harassing, that in another battle the vast hosts engaged; the battle 'Taku-tai-o-te-Raki'. Fiercely and desperately was it fought; for TU' stood in the lowest world where *REHUA* ruled, and neared the sacred temple of the gods. Fiercely and silently he led his spirits; for close beset by companies more numerous than his own, stubbornly came the victory. In 'Autoia', seventh upper world, where first the soul of man is given life, the war, victorious rebel war, raged on; most silently won the victory was; and ere 'Au-kumea', the eighth world was won, from lower worlds came surging up the vanquished deities. As *oii* in eager flapping flocks beat up the teeming ocean, following the *kupai* shoaling in the seas, so the defeated spirits on the rear and sides attacked disorderly, whilst gods of 'Au-toia' smote the front. That was the battle 'Awa-rua.'

There *TU'* fell: as victory to defeat veered round, the war-god fell. *RONGO'* reproached him, saying, "Behold, thou'rt fallen; and to me is left to wage this war of vengeance to its end. Hovering tormenting on our sides and rear, the thousands thou hast spared like *namu* swarm, tormenting and distracting, puny though they be." Desperate, and burning to avenge the fallen god, with sudden vigour *RONGO'* turned the tide of war. Stubbornly, fiercely, they fought on though hope was gone;—another world was gained, 'Au-kumea', the eighth: but from 'Wai-rua' swiftly floated down the countless dwellers there, guardians of 'Nahe-rangi', and '*Tu-warea*' temple of bright *REHUA*.

[212] Oii, mutton-birds. [213] kupai, the sprat.
[221] namu, sand-flies.

Whelmed midst unnumbered foes, heavenly deities, gods, leaders of gods, the rebels wavered, rallied, and wavered—but they thought of vanquished *TU'*;—courage and heart forsook them, and their ranks dissolved. 'Te-uru-rangi' was the battle fought and lost.

TANE' and *KAHU-KURA* led the hosts of heaven, *REHUA*, *RONGO-NUI-A-TAU*, and *WHEKA-I-TE-ATI-NUKU*, guardian god who led the *maori* people over the watery realms of *TANGA-ROA*.

RU' joined the rebel ranks: he struggled to be freed from the unyielding womb of PAPA' where unborn he lay. He hurled his fires towards heaven, rumbling in wrath; but high above him moved the conquering gods, serenity about their brows. Impotent to assail the worlds above the blue, he could but batter clouds of 'Kiko-rangi', pouring his flame and smoke-drifts from deep caves.

As from mid-air the snowy *takapu* looks down, and seeing its prey approach the rippled surface of the sea, with folded wings, impetuously it plunges in that sea, so *TU'* from seventh upper world fell headlong down. Had one stood far below, he had seen the rolling cloud-gods part asunder, a rounded gleam of blue appearing in their midst; and in that blue a form that fell and fell, in size augmenting, struggling against that fall to darkness of the nether worlds! Following the form of *TU'* thousands and thousands hurtled confusedly: and as they passed the clouds, the cloud-gods closed around, drawn in the rushing wake, tossing and whirling. So the *whiroia*, up against the wind beat, beat laboriously,—but as the increasing gale in mightier gusts breaks up their weakening wing-strokes, they turn, exhausted, and are ruthlessly whirled, scattered on rocks and sand, wind-beaten, wave-beaten, out-wearied and overcome.

Down fell the hosts of *TU'*, of *RONGO'*, down to the darkling worlds, far even as 'Kai-hewa,' where prisoned still they dwell in dread and deep dismay.

THE SONG OF TU'! TU' THE DESTROYER! TU' THE DEFEATED!

Darkling we lie in the regions below,
Happy that blow we have given for blow,
Down-cast, defeated, but never subdued,—
TIKI' 'gainst spirits shall bear the feud.
TANE' formed **TIKI'** and filled him with breath,
TU' will suborn him and lure him to death.
TANE' has made him to dwell in the light,
TU' shall be leagued with the Mother of Night.
TANE' has given him woman for mate,
TU' shall make woman the breeder of hate.

[244] takapu, the gannet. [254] whiroia, dove-petrel.

''Earth is made beautiful,'' **TANE'** hath said;
Man shall pollute it if living or dead!
Man shall destroy as **TU'** would destroy;
Battle and murder shall fill him with joy.
TU' has partaken of gods and their brood,
Man shall turn man and the gods into food.
Atae!
Whose is the victory—whose is the death?
Man shall slay gods while his body has breath!
Aeha!

TU' is fallen, **TU'** is fallen! waves that lapped the sea-shore murmured;
TU' is fallen! sighed the breezes as they waved the inland forests.
TANGA-ROA shook exultant, **TA-WHIRI'** in triumph glided,
Winds and waters met together,—**TU'**, they cried, is fallen, fallen!—
TU' that desecrated kindred,—**TANGA-ROA** cried in anger;
TU' that baffled all my tempests—**TA-WHIRI'** in echo answered;
TU' that dug, devoured his brothers,—seaward came the sighing murmur;
TU' that slew the sons of **TANE'**,—floated seawards from the forests.
TU' is fallen, **TU'** is fallen! he in darkness lies forever;
Sons of **RANGI'**, sons of PAPA' dwell in peace on earth and ocean.
TANE' out of earth has fashioned one that gods shall find obedient;
Out of sunshine joined with echo, one has come to dwell with **TIKI'**.
Rippled light and forest laughter, dappled cloud and foamy water,
Calling birds and darting fishes, flowery trees and sea-weeds waving.
RAKA-TAURA wakens music softly echoed in the mountains,
WHEKE fills the woods with singing sweet as distant korimako:
From the surf is heard the hidden song of TANGI-AITUA,
RANGI-WHENUA in hoarseness answers from cloud-seas of heaven.
All is light, and all is laughter; **'RA** and MARAMA run joyous
Over unseen 'Whiti-reia,' and the stars at night burn clearly.
TU' is fallen, **TU'** is fallen!—**RU'** from earthly caverns mutters;
TU' and **RU'** conspire together; **TU'** and HINE' prey on **TANE'**!—

E! the children of **PUNGA**!—the son of **TANGA-ROA**!
E!—**IKA-TERE**!—**TU-TE-WANA-WANA**!
Grandsons of **TANGA-ROA**!

War, alas! is not yet ended: **IKA-TERE** throngs the waters,
Whilst 'mid fern and mountain fastness glistens **TU-TE-WANA-WANA**!
IKA-TERE and his offspring throng the deeps where dwells ''Parata'':
RUA-HINE in the ocean, at the brackish mouths of rivers
Breeds his writhing offspring, tuna, that in mud and weeds lie hidden,
Swimming up the inland rivers at night's setting of *Pu-anga;
WHEKE where the rocky barriers hem the tides and break the billows,
Where the sandy beaches glisten from the foamy tidal billows,
Breeds profusely, and the shell-fish are his water-loving offspring.
In the deeper, restless ocean, greater sons and greater children;—
URU-TIRA, god and guardian of the mango; with him **PUNGA**
Deity of mango, repo, father of all ugly creatures;
PUNGA, who in old times harboured in the upper worlds of **RANGI'**,
In a higher home and sacred, in 'Aka-aka-tapu-o-Tane',
But was humbled by **TA-WHAKI**, hurled to darker haunts of ocean:
MUMU-TE-AWHA, the whale god, whose huge children from their nostrils
Blow their breath like boiling fountains steaming in the frosty morning:
MURI-WHAKA-ROTO, goddess of the smaller fish of ocean,
Who to **PUNGA** bore **KARIHI**; he from goddess KAHUI-TARA
Gat the tara and torea, kuaka and all the sea-birds
That in flocks together gather: in the haunts of shores and rock-shoals
Hidden lies NGA-NGA-NA-TAHI, goddess mother of the manga.
To and fro between the seasons swim the fishes, from the land-shores
To their birth-place 'Rangi-riri,' fountain in mid-ocean gushing.
In the waters' secret darkness ''Mata-rua'' couches hidden;
''Mata-rua,'' dreaded monster, clouds with foulness all the water,
Till the darting fish grow timid and refuse the glistening paua;
Fishers call the seas discoloured 'excrement of ''Mata-rua'' ';
TINI-RAU herds his monsters, tohora and huge paraoa:
POU-TINI, **POU-NAMU**, **WHATU-KURA**, mighty children
Of the sea-god **TANGA-ROA** and a wife ANU-MATAO,
Find the seas indeed are boundless—yet too strait to be divided!

[314] October.

TANGA-ROA!
Morning quivers in the east above the waters;
All the ocean-face is misty, him the ocean-father shrouding;
Hidden, as the aery spirit **HAERE** is ever hidden
In the rainbow's broken fragments floating in a stormy heaven.
Sons of **IKA-TERE** quarrel, even as the brothers quarrelled
After **TANE'** rent asunder **RANGI'** and the sighing PAPA'.
Mango, manga, fierce, voracious, prey on MURI-WHAKA-ROTO,
Drive her children to the shallows, there to lurk 'mid rocks and sea-weeds:
Charging tohora, paraoa, gulp in millions lesser brethren:
Sons of **WHEKE** slay each other; one will fold around, devouring,
Ribbed nga-kihi, iridescent, clinging fast to rocks surf-beaten.
Soaring takapu, kawau, snatch their prey from sunny water.
From the ocean, up the rivers, taniwha in kopua hide them,
Hideous-featured and gor-bellied, seizing all who near their shelter.
All is conflict through the ocean;—reboant the caverns sounded,
As the waves of **TANGA-ROA** hoarsely cried of strife and slaughter.

IKA-TERE! e!—how dwells **TU-TE-WANA-WANA**?—
Dwell in peace his gliding offspring that forsook, with him, the waters?
In the fern and rocky mountains, dwell his sons in peace together?
—**TU-TE-WANA'** from TU-PARI gat **KAWEAU**, **TUA-TARA**,
PA-PA, **MOKO-MOKO**, lords of lizards and of reptiles;
O'er them **MOKO-HIKU-WARU** rules as deity and guardian.
Rules in peace?—a god of evil, he in darkness dwells with MIRU,
In the eighth gloom dwells with MIRU, goddess of three nether regions;
Dwells in evil thoughts with MIRU in 'Te Tatau-o-te-Po';
With him, **MA-KUTU** and **MUTU**, **TAPU-TAPU**, the 'NGA-RARA'
TA-WHEKE, **TU-TANGATA-KINO**, **HURU-KOE-KOEA**.
TUA-TARA lurks in burrows with the oii, the stormy sea-bird;
MOKO-TITI, kaka-riki, gnaw the lungs of living beings;
At the sleeper's lips they enter, and the sleeper wakes with MIRU.
TU-TE-WANA' from MAI-RANGI gat the many gods of reptiles
That in darkness sit with MIRU; visit earth when death approaches,
Lure with baleful eyes the victim till he follow through 'Reinga.'

TANGA-ROA!
Conflict endless, rends the dwellers in thy waters;
Unremittingly thou warrest on the creatures made by **TANE'**,
Slayest trees, and birds, and insects, preyest on thy forest brother:
Internecine warfare shatters sons of thee on earth, in ocean!

E! **TA-WHIRI-MA-TEA**! lord of the air!
First-born of **RANGI'**!
Knowest thou peace—ha?

TU' struggling fell! The day dawned blue and clear whilst he astonished in 'Kai-hewa' lay, his broken armies round him, whelmed in shame. No dawning to that darkness came; no calm to the tumultuous warfare in his breast, still raging when the heavenly strife had ceased. His eye in darkness rolling, naught discerned; his ear but caught the muttering of the bands, dismayed, subdued, around him. Inwards he turned his eye and ear. The gloom dispersed, the muttering ceased, for in his breast he found firm purpose, stern resolve, assured revenge: a hidden warfare should accomplish that which visible strife had failed him to secure.

Calm grew the skies; the heavens resumed again their dappled equanimity: lo! the daughter of *HINE'*, PARE-KORI-TAWA

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[352] nga-kihi, limpet.
[395] When the sky was covered with small clouds, the proverb said 'Pare-kori-tawa is tilling her garden.' It was a sign that man too should prepare for the planting season. Shortland, M.R. and M., 23.

tilled her garden; sure sign of planting time for sons of *TIKI'*! From 'Kiko-rangi' to the temple of stars where *REHUA* sits was peace again; and gods and spirits breathed serenity.

ATA appeared; and HAU-WHENUA on feet of air touched white the crested waves speeding in welcome eastward, scattering mists. *'RA* passed 'Tau-mata', where in radiance sat ATA-HIKU-RANGI, robed in air. Down the wide curve of 'Whiti-reia' *'RA* swiftly glided, and before his face *AO-KA-NAPA-NAPA* redly hung, and *AO-PAKA-KINA*, threatening tempestuous morn, portending windy war 'mid whirling deities of 'Kiko-rangi': the fiery eye of *'RA* glared red, and sank, like that of *TU'* quenched in eternal darkness. *KUO* arose and sat amid the stars, whilst all the hosts of 'AO', following *'RA*, flocked westward, and with him through 'Kiko-rangi' passed.

The days were changeful: soon in east would rise bright **Wero-i-te-ao-marie*, stars of *Rau-mati*. *PUA-I-TAHA* in the morning swept the spindrift white before him; whilst above, *PARORO-TEA* sailed on flying scud. *PUA-I-TAHA* lustier sped, and waves were beaten, foaming on the cataracted rocks. *KUA, MAKARA*, could not stay the tides: they licked the cliff-sides, bathing their brows in spray, till nesting birds forsook the assaulted crags, and flying up were seized and whirled by blasts inland with ruffled plumage. Black *UA* rose, and *AO-POURI* in the South appeared, charging through 'Kiko-rangi' with his gloom. *NGA-NGA* swept by with swiftly-driving sleet.—The cloud-gods parted, baring fiery *'RA*; and *UE-NUKU'* in the west threw up his bow, spanning tumultuous waters, north and south. Mountainous gods again obscured the heavens; *HAERE* floated in flecks of broken hues, then disappeared above the mingling clouds. *UIRA* flashed the lightning of *TA-WHAKI*, and *RANGI-WHENUA* rumbled. The storm-clouds intermingled, and rains from *UA* and *AO-POURI* fell through the darkened air. Fierce *APU-HAU* lashed the torn-up sea, *APU-MATANGI* blew in squall on squall, till clouds of spray flew up to bowing clouds, and *TANGA-ROA* drenched the giant shoulders of cloud-gods, of *AO-ROA, AO-NUI, AO-WHETŪMA, AO-TAKAWE, AO-WHEKERE, AO-POTANGO, AO-PAKA-REA*,—*AWHIO-WHIO* whirling in their midst. *TANGA-ROA*, pursued and seized by *TA-WHIRI'*, was hurled on rocky bluffs, on seething shoals: perishing fish and sea-birds numberless were dashed to death on sharp and rocky coasts, or on the hummocked sand cast high with wrack.

Ha! like a living foam-cap 'mid the cloud, the huge *toroa* sailed athwart the gale; swifter than *APU-HAU*, breasting his breath; its head outstretched, moving from side to side, the only creature to enjoy the bruit! So *TA-WHIRI'* with ease sailed up and down the winds: seeing the waves' confusion; seeing *paraoa* lie struggling on the strand, helplessly huge; seeing *karoro, takapu, whiroia*, beaten to death, the sport of wind and wave; seeing the forests bow, their branches strown upon the hills like sea-weeds on the strand;—seeing the havoc he himself has wrought, derisive of their wrath, discomfiture, he shrieks his scorn and hate, and taunts their ignominy:—

TU'!—broken and fallen!
TANGA-ROA!—shattered and scattered!
TANE'!—broken and bruised!
Where is the mana of gods?—Ta-whiri
Rides unopposed over forest and sea:
Where are the deities bold and defiant?
TU' the unbendable,—where is he?
Over the earth and under the heavens,
One shall be lord of the land and sea:
Deities flying, defeated and scattered,—
TU' the defiant one,—where is he?—

Behold! upon a fragile skiff that dances in the wave,
A form sits boldly, unafraid though gods about him rave!
His eye upon the tempest bent, his hand the guiding blade
Dips right and left, and on he rides unharmed and unafraid!
He breathes a charm,—the towering wave can no more overthrow;
He chants a spell,—the fiercest blasts around him gently blow:
Upon the sands his skiff he runs,—his puny human form
Looks fiercely up, defiantly, upon the raging storm.
On skids he runs the skiff ashore beyond the water's rage,
Himself he hides in sheltering warmth till tempests shall assuage:
But none of all the boisterous gods can bend his stubborn head,
And neither god of sea nor air can fill his heart with dread.—
Is he a god, a more than god, whom gods can not subdue?
By **TANE'** was he made from earth, and god-inspired by **TU'**!

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[438] toroa, the albatross.

Chapter XIII.

TIKI AND THE DELUGE.

Filled with wonder, new where all things were new, Tiki' and MA-RIKO-RIKO moved along the sunny forest glades, delightful creations of *TANE'*.

Amid mosses and fair ferns and many-foliaged trees, under swaying garlands of yellow and odorous *pikiarero*, and great white-flowered *pua-wananga*, and withes of *tata-ramoa*,—seeing, too, the wonderful moving birds, and hearing their song, they learnt of *TANE'* the great artificer. PAORO they heard softly calling, and WHEKE floated by with singing voice. In the running brooks, and in the very trees they seemed to hear voices: the graceful *nikau*, the glutinous-leafed *ake-ake*, the lofty *totara*, sighed unceasingly of the love of *TANE'*. HAERE-AWA-AWA, comely wanderer of the brooks, seemed present in the sunny green valleys where trees gave place to rustling *toe-toe* and sweet-flowered *harakeke*: the hillsides laughed with *manuka* thousand-starred. The well-beloved of *TANE'*! Sitting near those children of the yearning god, the man and the woman heard day-long and night-long the tales of his love, of his dream embraces.

Guided by *TANE'*, they plucked the berries, and drank the waters of the streams—the living waters of *TANE'* upon earth! A ceaseless murmur arose from the forest; a murmur swelling, night and morning, into song; untaught, uncontrollable; the praise of the god-father,—of *TANE'*, the yearning god.

"As the birds and the flowers," said Tiki', "we too are favoured: as great beauty hast thou, MA-RIKO', and greater is the charm of thee. The birds draw sweetness from the flowers as we from each other. Wonderful indeed must be the god who could create things so beautiful, and who still creates: stars of the forest, and stars of the sky, all are his; his are the tempest-defying trees, and the ferns trembling in every breath;—and fairer than all art thou, who coming from a mist, yet fadest not into a mist again,—who bearest the beauty of thy birth in unfathomed eyes!"

"What to me is the god," said the woman, "when I behold Tiki'? He as the delightful flower of the *pikiarero* blossoms;

[5] pikiarero, yellow clematis.
[6] pua-wananga, white clematis. tata-ramoa, bush-lawyer.

as its odour around him I linger. Haply gods beholding the flower may approach; and perceiving me, the odour, they shall say, 'Bravely bloomed the flower, but fairer now we catch its odour!' And even as with the blossoms their sweetness perishes, so from the pleasant sunlight shall I pass with thee."

Many a time was she elusive, mysteriously hidden, as those who gave her birth; he was aware of charms, but unable to attain them, until she pleased to give them, freely as the bird its singing.

Karakia were taught them by *TANE'*: *karakia* to withstand the whelming might of *TANGA-ROA*, the boisterousness of *TAWHIRI'*; but as the mists arise when called by *HAU-MA-RINGI-RINGI*, hiding the beauties of earth, so from fallen *TU'* arose thoughts of evil, entered into the heart of Tiki', shrouding its first loveliness in baleful shadows.

The fair things of earth lost their youthful charm, lost their thrill of exuberant life. Faster surged the blood of the man as the caught bird fluttered to escape his fingers, and the fish struggled to regain its watery haunt. *TU'* taught him to devour the children of *TANE'*, and of *TANGA-ROA*, and the two earth-hidden brothers; taught him, too, *karakia* to avert the anger of degraded gods.

With blood ensanguined, man grew fierce and cruel: then died the beauty of flower and bird-song: the forest became a lurking-place;—the child of *TANE'* the creator was Tiki' the destroyer.

Sons of Tiki' grew fierce and many, many and fierce in war; the beauty of *TANE'* grew less, and fainter, and faded away: *totara*, *ake-ake*, goddesses no longer, died into trees fit for *waka*, for weapons:—the loves of a god became the slaves of man! *Hara-keke* still murmured, but in an alien voice; she rustled no more of divine love, but rattled as a phalanx of spears! Made by *TANE'*, made evil by *TU'*, roving and restless grew Tiki'; blown on the breath of desire like the winged seed of the *ake* on vagrant winds. Still were children born beautiful as the first created of *TANE'*, mild in heart, and meek in love; others as the thoughts of *TU'* were evil, and graceless: some in the conflict forever sought pleasure fierce-hearted;—some sought the pleasure of peace, and found its despair.

Comely was Hotu-a; ma-riko' looked from his eyes; his front was the front of Tiki', his heart the heart of Tiki'. ma-riko' wove the lures in his eyes, ensnaring the maidens,—Tiki' the

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[73] A.H.M. I.-41.

TU-inspired, scowled in the faces of men. In outward view, a creation of *TANE'*; but in his heart lay the leaven of *TU'*.

Angry that he was set above all by women, Rau-riki in secret attacked and slew him. Why should he live whom maids desiring desired no other, and losing him, cared to win no man besides? In jealousy Rau-riki slew him—then fled in terror; for had not he shed the blood derived from the gods? First was Rau-riki to murder a fellow-man; first to cause the cry 'Blood for blood;' first to violate the *tapu* inherited by man from the gods his ancestors.

Darkness came and went, but Hotu-a to his home returned not. "He roams the ranges," said his brothers carelessly; "He has broken tryst," murmured a maiden: and she trembled to think that others were fair: wept to think that his heart, blind as the *kukupa* to the noose, would fail to perceive the snare laid where his eyes would drink to quench the deep thirst of his heart!—wept; and she wandered where he had wandered, with her, wild-hearted, beside him, under the *kareao*, drooping with scarlet berries. "Ah! the *tieke* flutes to his mate; the noisy *tieke*, whose harsh notes love makes soft and sweet as the voice of the *torino* floating on night winds! Ah, the *tieke* has her mate—but mine has broken tryst.—Here we sat, where berries in clusters hung high on the vines; sat till the day was night, when the stars, the *karaka* berries of the gods, glistened in the winds of 'Wai-rua', around *REHUA* the kindly god. Then we feared not the cry of the *ruru*; feared not the sighing of spirits floating from earthly joys to the glooms where HINE' and ROHE grieve. But now is the day with shadowy shapes grown dark, filled with hollow-eyed ghosts of joy: the night is filled with the burning of eyes, wistful, saddened, despairing. Now I approach the tree shattered of old by *TAWHIRI'*, and softened by mosses and delicate ferns of *TANE'*; the aged tree fondled by young life, and at whose side we loved, whilst the pied *piwaka'* watched us with mocking!

"There on the bank we lay, and *—e!* is he sleeping, grown weary with waiting?—is he careless of life, that he sleeps where foes may find him?—A friend, and a more than friend hath found thee, Hotu-a, found thee!—dear to my heart, to my life, how I am wholly thine, thrilling and trembling with love!—Hotu-a, liest thou there as lieth a storm-tossed bough?—thou, a

[96] torino, a flute. [108] pi-waka, the fantail.

green bough still nourished and strengthened by *TANE'*, untouched by the *weta*, unspoiled by the *ro*, one poor love-entangled bird sheltered in midst of thy leaves!—*E!* has the *kareao* dropped of its juice on thy breast?—do *mako* leaves lie on thy temple?—no *mako* is near!—HOTU'!—wakest or sleepest thou?—frightest thou thus thy love?—Speak!—thou art cold, art cold;—the blood,—it is thine, and dry!—*E!* his eyeballs are dull and his teeth are bared,—he is dead; he is dead.—Pleasure of life is gone, as a torch flung by in a stream."

Fast she fled, nor the *tata-ramoa* stayed her, though it tore her limbs with hooked thorns, and caught her *kori-rangi* whose rattling thrums filled her with terror of following shapes, staring and grinning in death. Her *kori-rangi* fell, leaving her shoulders and breast bare to the thorns. Fast she fled: and from her wailing sorrow was gleaned the story of her finding of HOTU-A, dead, and smeared with his blood.

Many a maiden's heart ached, dimming her eyes; many a manly breast with anger surged for revenge. Who were his slayers?—the *tohunga* could divine. To him they went; and he, murmuring his *karakia*, calling on the gods above and the gods below, on TIKI' and his powerful sons, to reveal what was hidden,—lo! before them as a shadow appeared the form of the murderer.

"RAU-RIKI!" they cried; "ha! shall he live, boastful and proud of his deed?"

To the gods of assault they cried; to *TU'* and to *RONGO'*, whose breath is the cry of the *taua* when fierce from the *haka* impetuously they charge; whose glance is the lurid flashing of eyes, red and ferocious; whose spirit contorts the limbs, protrudes the tongue, and sits in the wide glaring eyes;—gods whose delight is in terrible battle and broil. These were invoked that their malevolence might be turned against his *hapu*, his *iwi*, his *atua*. In the blood of their brother they dipped their left forefingers, lifted their hands to heaven, and pointed to the lower worlds; they smeared their left palms with his clotted blood, pointed to the thousands above, and to the thousands below. The fingers and palms of their left hands were smeared since *RONGO'* is god of the left side of man; *RONGO'*, who counselled *TU'* to slay as he conquered the heavenly hosts ere smitten at 'Awa-rua.'

[117] weta, the wood-devil; ro, the stick insect. [128] kori-rangi, a mat.
[151] **RONGO'**. **RONGO-MARAE-ROA**, deity of the sustaining power of the kumara, whose primary deity is **RONGO-MA-TANE**.

A *matata* was caught, and its blood offered to the gods in the sacred place of *MUA*. The men returned to their homes, dancing and chanting *karakia* to the red-eyed god of war. The sacred *niu* were cast, and the *taua* selected according as these fell. Then were repeated the *karakia* "Nga-mauri", and "Timata"; and when the third *karakia*, when "Para-rakau" was uttered, they attacked the *pa* of the murderer, of RAU-RIKI.

The assault was successful, but RAU-RIKI himself escaped. The heart of the first man slain, the *mata-ika*, was presented to the *tohunga-ariki*: this he cooked and ate; and the blood of the prisoners, now slain, was presented with due ceremonies as a sacrifice to the gods, the *karakia* "Ika-nui-a-tahu" and "Te-umu-titia" being repeated in the sacred place. This was the origin of the custom of man eating his slain enemy; for the bodies of the prisoners were cut up, cooked and eaten by the *taua*. Not until after the ceremony of the *tohunga-ariki* eating the heart might the returned *taua* partake of their usual food.

RAU-RIKI fled for protection to KURA-TAHEA; but implacable foes followed, and in the attack he was slain, the *tohunga-ariki* drinking his blood while yet warm. His head was severed from his body. The skin of the neck was sewn round a hoop of *kare-ao* so that it might not shrink; the *hamu*, the back of the skull, was pierced and the brain removed, as were also the eyes. The head was plunged in boiling water so that the skin might be parted from the flesh: covered with grass it was then steamed over an *umu*, and the flesh, thus softened, removed, flax being thrust into its place to preserve the shape of the features: flax, too, was put into the eye-sockets, and the lids sewn together.

Thus preserved, the head was fixed on a staff; and might be degraded by being set beside an *umu* where food was being cooked; or an old woman might fix it to her *turu-turu*, so that whilst weaving she might revile and taunt it. Great indeed were the indignities to which it would be subjected: nor was it the head only that thus suffered; for of his bones, needles, fish-hooks and spear-barbs were made;—the *rangatira* was become a food procurer: his hands were dried with the fingers bent inwards and lashed by the wrists to a staff; baskets of food were hung on them;—the *rangatira* was become a food-bearer.

In this way was his *mana* degraded: the skin of his thighs, too, marked with *moko* of the pattern called *puhoro*, was stretched

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[154] matata, the swamp-bird. [156] niu, rods of divination.
[163] tohunga-ariki, chief priest.

over a hoop of *kare-ao*, and trundled in the *marae* by the boys, singing a taunting song. From that day, too, heads of enemies were preserved in this manner, and their bodies similarly desecrated. Whilst the heads of enemies were thus kept that they might be taunted, and deprived of all *mana*, the heads of friends preserved without degradation, were kept to be mourned over in *tangi*, and also as reminders of wrongs to be avenged.

The charms of war grew sweet to the *toa* as the honeyed flower to the *tui*: the warrior of *mana* was as a god; for all men feared him. *Toa* with *toa* fought for supremacy, *taua* with *taua*; *hapu* and *iwi* were swept away,—the growth of generations perished with the passing of a battle, even as the age-hoar forests might perish in burning fire. *TANE'*, lord *TANE'*; beautiful god;—thy face was hidden; thy brightnesses were covered up as the stars by the storm clouds: the sweet recesses of thy singing forests became as the wailing shades of MIRU, dreadful to shuddering men who loved the glory of day by thee created! *TANE'*, lord *TANE'*; higher, higher didst thou withdraw thyself from sorrowing earth, to those most bright assemblies in the arch of *RANGI'*. Lo! thou wast gone, and nearer, nearer floated darkly up the thousands of *TU'* the fallen, the light and life destroyers. Mournful grew the daughters of MA-RIKO' as lust of war transformed the features of the sons of *TIKI'*; through the day, the night, the quivering voices of the *tangi* cried: the calm night winds became *tokihi-kiwi*, the chill wind ominous of battle coming, breathing on warriors till they dreamt of war, and dreaming, heard the night-bird *hokio* crying '*kakao, kakao*' huskily, its throat half-choked with hair of men in battle slain.

The gods gave man a heritage of strife; immortal war by mortals was sustained! Borne on the air, the mourner's song trembled beneath the moon; the voice of heirless fathers, lonely and lamenting,—

> "I silent sit whilst throbs my heart for my children; and those who look on me as now I bow my head, may deem me but a forest tree from distant land. I bow my head as droops the mamaku, and weep for those my children. Oh! my child! so often called 'Come, oh my child!'
>
> "Gone! yes, with the mighty flood. I lonely sit 'midst noise and crowd, my life ebbs fast. My house is swept, clean swept, yes, swept for ever. The shining sun has naught to gladden now, and yonder peak, oft gazed upon in days of joy, now prompts the sigh to heave with feelings chill as coldest air of frosty South. But I will bow me in my house, and ponder in despair. My heart shall then forget the deeds of man.
>
> "Oh! was it theft that makes the moon to wane? or was it theft that makes the avalanche?—and was it they who caused my children's death? The hosts of gods uplift their power on us, and now annihilate us like the moa extinct."

[226] A.H.M. II.-52.

Through every *hapu* went the wail of woe for *rangatira*, *ariki*. The mourners gashed their bosoms and their cheeks, till tears and blood were mingled; many, too, followed through the gates of death, followed their lover or their leader. Around the sacred relics of the dead would gather the survivors, and the *hapu* chant, assembled, the old *tangi*,—

> "The minor stars now westward troop in majesty. . . ."

But amid the sorrow and strife, when *TANE'* seemed engulphed in the whirling darknesses of *TAWHIRI-MA-TEA*, and all his earthly beauty hidden in mists of evil eddying up from 'Kai-hewa', there were yet teachers pure of heart, god-like men whose eyes pierced the mists, and whose words dispelled the doubts for those who yet had glimmerings of the gods and their high ways.

From the lips of Rangi-roa fell wisdom; learned was he in ceremonies and rites meet for *RANGI'*, father of gods. Purest in descent from Tiki', through the eyes of Tiki' the new-born he gazed in the eternal face of the gods, filled with their wisdom. The lore of *RANGI'* was taught, too, by Kae-ho; by Hui-awa, worshipper on the breast of *RANGI'*, and Tuki-tuki-papa worshipper at his side.

Tu-ake taught the laws of *TANE'*, Tu-rangi moved guided by them in all things: Te-morina taught the offerings for food, ceremonies securing the good-will of gods, procurative of plenty. Pu-mate-aio, through his virtue, walked with *TANE'*, as walks its shadow with the moving cloud. Taka-roa, Rewa-rewa and Rangi-nui perceived the laws of the creative god, obeying them: Tahau-ri and Taki-rau were bold to teach those laws to scornful men, whose hearts cast out the gentler gods, *REHUA*, *RANGI'*, *TANE'*, and in their place set up the war-gods, *TU'* and *RONGO'*.

The rites of *TU'*, his fierceness and his hate, Tu-rangi promulgated, calling up evil deities from lower worlds, whose ways of darkness were as models taken, by him, by Hua, and by Tu-te-hou-nuku. "Whose teaching is the teaching?" these men cried: "whose was the *mana* that, tempestuous, overcame tempestuous gods?—and who subdued the gods?" The people cried, "Tu-rangi teaches truth! He only knows the lore of gods; his *mana* is the *mana*: *TU'* he exalts, reveals his laws, gives us

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[251, et seq.] A.H.M. I.-165.

[254] The account of these teachers and of the deluge is the one old maori tradition shewing traces of missionary influences: the names of men and places, and the rites described, however, warrant the whole being preserved.

his fierce delights—Tu-rangi only teaches truth!"—and in the gentler hearts who *TANE'* loved an echo answering cried "Tu-rangi only teaches truth!"

Some served first *TU'*, then *TANE'*; but evil passion swayed the greater number to accept the fallen. Thus Rongo-nui wavered, enemy to self; for those who walked with *TU'* derided him,—cried '*TANE'* warps his strength!'—and those who walked with *TANE'* held aloof from him whose bent seemed rather towards the war-god. Driven from both, his refuge was the woods, and his companions then became the goblins and the elves.

Some ignorantly dwelt: for sleeping, still they dreamt that *TANE'* was supreme; and waking, heard perplexed that *TU'* was now supreme; or both gods were supreme: like Rua-tipua, who moved, though waking, in perpetual dream; whose whole life was in phantasy.

Many still trusted in the ancient gods; and purest amongst these was Ranga-were-were, whose appearance never altered, for whereas other men grew aged, losing their beauty of youth, he through the pureness of his thoughts bore a semblance of perpetual youth. On Tu-te-rangi-noa, too, the gods laid gentle hands; his face was moulded even as a god's, noble, grave, and benevolent. Long days they gave Nga-tahua, who did as parents taught; parents whose hearts, attuned to voices of the gods, still praised and loved the works of *RANGI'* and of *TANE'*. To Peke-i-tua *RANGI'* gave this *mana*; that all his projects saw successful issue.

But those who worshipped *TU'* became, as in their nature, ill-favoured and repellant; as Te-whai-po, sprinkled by his grandparents with water in the rites of *TU'*, whose skin became white and scaly, and he himself loathsome with leprosy; or Rangi-nui, who, selfish and vain, contemptuous even of gods, gave to himself that name of Rangi-nuia, as if by his birth the heavens had indeed become greater; or Tu-hoto-ariki, who indeed was the most vain and self-complacent of all men living.

Take-take, heedless of those who cried that *TU'* was lord, dwelt peacefully, and built *whare* above the *whare* of all men else in beauty. He taught the ceremonies to be performed over the *whare* newly built: the *tohunga* with wand of *karamu* struck first the sides of the *whare*, reciting a *kawa*; he then struck the *riko*, or corner posts, and other parts, still repeating the *kawa*: he then ascended to the roof and recited a *karakia-whakanoa*, making the *whare noa*, or common. The builder, too, after completion of

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[281] Tu-rangi, see line 261.

the *whare* would pull some grass and offer it to the little insect bearing a lump on its back, found in holes in the earth during *Rau-mati*: this is the *kui*, a child of the wife of Tupu-tupu-whenua, who caused the deluge. After these ceremonies the *whare* might be slept in by the people.

Ceremonies less peaceable were adopted by the red-eyed followers of *TU'*; for these, ever brooding on war, slew a sacrifice and buried the body at the foot of the *pou-toko-manawa*, the centre pole of the *whare*. For this purpose a man would sacrifice even his own son, as is seen in the *karakia*:—

> "Then Taraia built his whare, placing his youngest child as whatu for rearmost pillar of his whare, of 'Raro-akiaki.' "

Nor lacked there men who dared strenuously to teach the ancient rites. The fierce warriors breasted, like *TU'* of old, the high abodes of gods, but drifted downwards, downwards, till in very truth they dwelt at Eat-in-dread. Clear-eyed, the teachers saw the true gods far behind; the red-eyed warriors saw but those who flamed, like themselves, in lust for blood-red war.

Ngaru-ai-papa and Waiho-nuku taught the ancient worship, winning many disciples; but as the need grew greater, there arose yet greater teachers. Whena came, and spake of the things of old to Ha-rutu, and to his people, but they refused to listen. "Confusion shall fall among you," he cried, and drew aside the power that restrained evil from falling upon them, so that they were destroyed.

Wi spoke of *TANE'*: he spoke to Wa, and to miru, and to their people, saying, "O friends! hearken to the words whereby life may be preserved:—Live peaceably, and do no evil; be not disobedient, nor intemperate; offer no false worship, but let worship be true." But the people turned away, disregarding, nor would their leaders listen. Privily he went to Wa and to miru; "O young people," said he; "you two, hearken to the word which now I utter:—When you eat food, give thanks. Educate and build up the soul, that it may go correctly to the world of spirits, to 'Reinga'. Put your trust in these my words, for this is the truth of the world." They did not hearken. During twice the seasons, twice *nga-tau*, he urged this unbelieving people to obey, but vainly. Then he cried, "At a time not now far distant, the land will be overturned by the gods." And when the days were fulfilled, he entreated the *atua*, the

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[336] 'Kai-hewa' means Eat in dread: this was the place to which TU' fell.

water, nor *whare*, they obtained all these by entreating the gods. HINE' conceived and gave birth to a son, whom they called Tau-tini. His knowledge of the gods was most perfect, so that his steps were ever guided by them. To him came Ti-tipa, and begged for his *waka*. Tau-tini gave it; but seeing afterwards how it swam the waters like a living bird, his love for his *waka* awoke regret that he had given it away. Guided by the gods, he hollowed out a *waka*: as his *atua* bade he made it: for thus said the *atua*: "Fashion a *waka* of wood, and let it be of the size of a bowl, a *paka*, and let its outward parts be painted with *repe-repe*;" a red colour obtained from certain shells. Tau-tini did as directed; and guided by *atua* he voyaged on the seas unimperilled. After two moons he arrived at 'Rewa-nui,' the *pa* of Ti-tipa, and floating in the near fishing-grounds he beheld his *waka*, with fishers leaning over their lines. He lay hidden in his new-shaped *waka*, and the fishers catching sight of it, and admiring its beauty, paddled towards it, felt it with their hands, lifted it into their *waka*. It was then very light; they took it to the shore, and all the people admired the beauty of the new *waka*. Leaving it on the shore, and afterwards returning to move it, they found it had grown heavy as a hill of earth, nor were they able to lift it. Night falling, they left it, and slept in their *whare*. In the morning, behold!—where the strange *waka* had lain a *whare* had been erected, also a *whata* for the storing of food: many garments, too, were there, and much food had been collected. There dwelt Tau-tini; but feeling lonely in his seaside *whare*, two women TI-MUA and TI-ROTO coming, seeing and desiring him and his property, he took them as wives. There he remained during twice four seasons, during twice *nga-tau*: he recovered the fish-hook of his uncle, of Tari, for which he had undertaken this voyage, travelling over seas and lands; and when the time was fulfilled he returned to his home. Food and garments he did not lack; for these he obtained through the *mana* of *TANE'*.

An *ariki*, a child of the gods, was Tipu-tupu-nui-a-uta. The power of his *mana* and his *tapu* was exerted that gods might be honoured as of old. For in evil hearts discontent festered, turning all things to loathsomeness, all beauty to decay. From the words of men wise in the lore of the ancient ones these dissented; their rites despised, obloquy had fallen on the gods; their very existence was discredited, their deeds denied. Dissentient teachers had come, had proscribed the laws of old, and to men's

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[484] An efficacious method of exterminating heresy is given by Stack in Jacobsen's 'Tales of Banks Peninsula,' p. 20.

baser desires had distorted rites that should, through their great *tapu*, have remained inviolate.

"Never," taught some, "did the heavens cleave to the earth; nor did ever a *TANE'* arise to rend asunder a *RANGI'* from a PAPA'. Did such an one live in the days of old, he had surely now perished, and his rites with him; no longer did these influence the forest growth, rule the stars, or prevail with gods. In man's nostrils was the breath, in his veins the blood, of one only living god, of *TU'* the red-eyed, the indomitable!"

As men's weak inclinations swayed, teachers arose and taught. Others declared that *RANGI'* and PAPA' were parted, not indeed by *TANE'*, but were parted.

"Speared by *TANGA-ROA*," said they, "*RANGI'* lay wounded on the breast of PAPA', no shimmer of light between them. To *TANE'* and his brother he cried, 'Come and slay ye me, that man may dwell in the light of day.' 'O old man,' said *TANE'*, 'how are you to be slain?' 'Lift me up above,' he answered, 'far from your mother, far from PAPA', till we lie apart, and light flash brightly between us:' 'O old man,' said *TANE'*, '*REHUA* shall upbear you:' but *RANGI'* answered, 'O young man, let me not be uplifted by your elder brothers, lest mine eyes become dim, weeping for PAPA': rather let my younger sons raise me on high, that light may dawn.' 'Your plan is good,' said *TANE'*; 'let day be born.' 'It is right that I should be above you,' continued *RANGI'*, 'and teach, O *TANE'*, the way of living: but if I cling to PAPA', no end will there be to profound gloom.' *TANE'* then called to the offspring of *RANGI'*, to *KORE-TUA-TAHI*, the first 'KORE', even to *KORE-TUA-A-NGAHURU*, the tenth 'KORE'; and to *KORE-AU-IHO*, and *KORE-AU-AKE*, *MAKORE-KORE-TE-PO*, *MAKORE-TE-AO*, *KORE-A-TE-AO-TU-ROA*, and to *MAKORE-A-TE-AO-MARAMA*, and he cried:—

> "Tread on PAPA' and prop up **RANGI'**, lift him on high—to 'Tu-more-more' to 'Tu-haha', that the eyes of **RANGI'** may be satisfied. Behold **HUINGA, PU-TAHI, TAKE-TAKE** and **REHUA**!"

Thus he uttered the *karakia* to enable *RANGI'* to be raised. At this time, too, he hid some of the 'KORE', imperfect beings, in the 'Maunga-nui-o-te-whenua', where they have since remained. He now took *RANGI'* on his back, but was unable to lift him up. *RANGI'* said to him, 'You two, you and your younger brother *PAIA*, carry me.' *PAIA* came, and murmuring his *karakia*,—

> " "Carry **RANGI'** on the back. Carry **PAPA'**. Strengthen, O great back of **PAIA**, sprained with the leap at 'Hua-rau'."

[500] A.H.M., I., 47.

RANGI' was slowly raised, and PAPA' pressed down. *RANGI'* spoke his words of farewell, and said, 'O PAPA'! do you remain here in this place: in the eighth moon I will weep for you.' This is the origin of dew, that being the tears of *RANGI'* weeping for PAPA': 'O old woman,' he continued, 'in the first moons, too, in *Hotoke*, will I weep for you;' and this is the origin of ice. PAPA', too, spoke her words of farewell to *RANGI'*, and said, 'O old man! go, O *RANGI'*! and in the warm moons of *Rau-mati* I also will lament for you:' and this is the origin of mist, the love of PAPA' for *RANGI'*. Their farewells ended, *PAIA* bent his back, and slowly *RANGI'* was uplifted to the murmuring of this *karakia*:—

> " "Separate **RANGI'** and PAPA', that they may be parted. Sing the resounding song, sing the resounding song, we two are being separated.
>
> "Sing the resounding song, sing the resounding song, separate the damp part.
>
> "Sing the resounding song, that parting may take place.
>
> "Sing the resounding song, separate **ARI**, and **HUA** be separated. The resounding song.
>
> "Separate **REHUA**, and **TAMA-RAU-TU** be separated. Sing the resounding song.
>
> "Separate **URU**, and **NGA-NGA-NA** be separated. Sing the resounding song.
>
> "Separate **AKI**, and **WHA-TUIA** be separated. Sing the resounding song.
>
> "Separate **TU'**, and **RONGO** be separated. Sing the resounding song."

RANGI' and PAPA' were parted; and between them *TANE'* placed the prop 'Toko-maunga', prop of the mountain, and *PAIA* set his prop 'Rua-tipua', whilst chanting,

> " "The prop of whom?—the prop of 'Rua-tipua'. The prop of whom?—the prop of 'Rua-tawhito', the prop of the gentle slope, to ward off the blast of the south. The prop ascended up—the prop of this heaven."

Again *PAIA* repeated his *karakia*, saying,

> " "Prop the great cloud, the long cloud, the dense cloud, the door of 'Rangi-riri,' the gathering of 'Rangi-ora'. O **RONGO'**! come forth."

RANGI' floated above, and a shout of approval arose from the multitudes assembled below; their word was,—

> " "O **TU'** of the long face uplift the mountain." "

"Were this the truth," cried some, "why comes night still to swallow day?—why not perpetual day?—*RANGI'* and PAPA', indeed, if there be any such beings living, were from the first as they now are. What are their shapes?—or how may we know that they live at all?"

"Yet they live," cried TIPU-TUPU-NUI-A-UTA; "their offspring are the trees and birds; the clouds; the fiery lights, *'RA* and MARAMA; the whirling winds; rain, hail and the flashing lightnings: yea, men too are sprung from the gods, since *TANE'*,

[541] A.H.M., I., 50.

creating him from earth, breathed into him the breath of gods; wherefore though his body returns to the earth, his spirit is with the gods."

"Not so," they answered; "but man indeed created *TANE'*, and all those names ye say are gods: or if indeed there be this god *TANE'*, did he not too create that woman of night, HINE-NUI-TE-PO, who draws men to gloom and destruction?"

Still Tipu' taught, and with him his son Para-whenua-mea: but the *iwi*, exasperated at their persistence, cried out in wrath, "You two may eat the words of this your teaching; *ae*, ye may indeed eat the heads of these your words." They turned aside, grieved to hear this curse, this *kanga*, but returned to their teaching until once again the *iwi* uttered the *kanga* of 'Eat the heads.'

Then these two went with their *toki* and cut down *totara, kahikatea*, and other trees, dragging them together to the river 'Tohinga', where they bound them into a raft with vines of *pirita*. The *karakia* of "Whaka-pio" were then repeated to *RANGI'*; also another *karakia*, murmured whilst they held a *paua* shell containing water, using the water in the accompanying ceremonies. They built a *whare* on the raft, storing it with *kumara*, with fern-root, and with prized *kuri*.

After these things, Tipu' and his son Para' repeated yet more powerful *karakia*, calling on *TANE'* to manifest his *mana*, that men might know he still was a god most powerful, that ceremonies were needed for the preservation of life and of peace, and for the averting of evil and death.

As manifestation, *TANE'* caused the rains to descend, and Tipu', Para', Tiu, Reti the son of Para', and Takaro, another son whose knowledge of designing and constructing was greatest in those days, WAI-PUNA-HAU and other women, rested on the raft, whilst rains descended. Tiu was the *tohunga*, and he repeated *karakia* for the continuance of the rains; the staff for rain had been set up; and when the waters had fallen incessantly during five nights and days, he repeated *karakia* that they might cease, and they ceased.

Next day the flood had reached the *kainga*; on the day following, the raft began to be lifted by the waters, and floated down the river 'Tohinga', moving hither and thither on the face of the waters which now extended on all sides like an ocean. All who had denied the truth of the doctrines of *TANE'* had perished, and the raft with its few survivors floated away.

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[590] 'Tohinga'. For location of this name see S. Percy Smith's 'Hawaiki', —47.

These are the nights and the moons, and the matters relating to the days, and also to the works which were performed by those on the raft whilst they floated on the troubled waters, even to the day when it again touched the dry land.—

It floated on down the river 'Tohinga', and came to these streams:—

1. 'Au-whi-whi'	(Entangled stream).
2. 'Au-matara'	(Stream a short distance away).
3. 'Au-kuha'	(Rugged stream).
4. 'Au-puha'	(Stream blurting out).
5. 'Au-mahora'	(Stream spread out).

The raft was here unimpeded, and descended, going straight on in the stream, coming to and passing these others:—

1. 'Au-titi'	(Descending stream).
2. 'Au-kokomo'	(Stream entering).
3. 'Au-huri'	(Turning stream).
4. 'Au-take'	(Origin of the stream).
5. 'Au-wha-whao'	(Stream filling in).
6. 'Au-ngawha'	(Stream broken up).
7. 'Au-mate'	(Dead stream).

The stream now ceased to be, but still the current went on, and down, and heaved, and went forward, and sighed, and came to these places:—

1. 'Ha-wai-ki'	(Water of breath filled).
2. 'Hawa-i-ki'	(Chipped and filled).
3. 'Ha-wai-ki-iti'	(Water of small breath).
4. 'Hawa-iki-iti'	(Broken small).

The raft was now quite out at sea, and arrived at 'To', and at 'Tapa-tapa'. Here they repeated *karakia*, performed ceremonies, and called aloud the names of the gods. They arrived at 'Nga-rimu', where the ceremonies were repeated, and sacrifices offered to the gods: at 'Tukunga', where they with great energy repaired the raft, and by friction procured sacred fire. PARA' took grass (*patiti*) and held it over the fire, and took it away again; again he held it over the sacred fire, and taking it away a second time, took with it the *tapu*, the sacredness of the fire, so that food might be cooked. From this ceremony is derived the custom in regard to the sacred ceremonies and *karakia* performed and repeated over *waka*. He took that grass, the *patiti*, and divided it into portions; one for the gods, for *MUA*, was the first laid aside, one for the males of mankind, one for the females, and one for the aged females. Then, first for the male line, secondly for the female line, was offered a portion with fern-root, with *aruhe*, in recognition of their being preserved while carried hither and thither by the flood, and as an offering from those who at harvest-time take the first-fruits from the crops. When these presentations and thank-offerings had been made to the gods, they took a portion of *aruhe*, and with it touched the lips of all—first of the men, then of the women, and then of the children. Then for the first time did they partake of cooked food.

On this one meal they lived for two days; nor did they eat of any other food from the time they had performed the thank-offerings to the gods.

They now beheld goddesses wandering on the face of the waters; HINE-AHUA, HINE-RANGA-TAI, HINE-APO-HIA, KARE-NUKU and KARE-RANGI appeared, moving hither and thither. These came to make a commotion in the sea, that the raft might be destroyed, and its occupants perish. The sea was boisterous, but the raft was not overwhelmed. Now, too, upon the dark seas were observed the lights of *TANGA-ROA*.

Floating on, they came to these places:—

1. 'Wi-wini'	(Tumbling).
2. 'Wehi'	(Dread).
3. 'Wana'	(Bud forth).
4. 'Pa'	(Touched).
5. 'Kare-tua-tahi'	(First ripple).

to 'Kare-tua-rua' the second ripple, the third, and on to the tenth, when they arrived at 'Tarawa.' At this time expired the sixth moon of their living on the raft, and of their drifting on the ocean. Still they drifted on, coming to

1. 'Hiwi'	(Path).
2. 'Whana'	(Put forth power).
3. 'Riaki'	(Strain).
4. 'Hapai'	(Lift up).
5. 'Tike-tike'	(High up).
6. 'Rahi-rahi	(Thin).
7. 'Kaponga'	(Caught at).
8. 'Whatinga'	(Broken).
9. 'Horonga'	(Falling down in pieces).
10. 'Whaka-huka'	(Making foam).
11. 'Whati-tata'	(Broken near).
12. 'Pou-hoata'	(Spear stuck upright).
13. 'Tuturi'	(Kneeling).
14. 'Ekenga'	(Got on).
15. 'Uta'	(On shore).
16. 'Mae-ra-uta'	(Coming from inland).
17. 'Tira'	(Company of people).
18. 'Moana-uri'	(Black sea).

When they had floated during seven moons, TIU spoke to his companions, saying, "We shall not die; we shall land upon the earth;" and on the eighth moon he added to his words, "The sea has become thin; the flood has begun to subside." TIPU' and PARA' asked him, "By what means do you know this?" and he answered, "By the signs of my staff."

His *wananga*, his altar, he had set up at the side of the raft; where, too, he performed his ceremonies and repeated his *karakia*. It was by his knowledge, and through his constant attention to these ceremonies, that he was able to interpret the motions of his staff. Hence again he said to his companions, "The blustering winds of the past moons having become less strong, the great winds of the past moons having subsided, and the winds of this moon having passed away, the sea has become calm."

On the eighth moon the motion of the raft changed. Till now it had rolled, but now it also pitched up and down. For this reason Tiu thought that the sea was shoaling, and that they were nearing land. He said to his companions, "This is the moon on which we shall land on the dry earth; for the signs of my staff indicate that the sea is becoming less deep."

During the time they were floating hither and thither, they had without intermission performed the ceremonies and repeated the *karakia* to *TANE'*, and now at length, at 'Ha-wai-ki' they landed on the dry earth. The earth had completely changed in appearance, through the power of the flood, nor did any living being other than themselves, remain.

When they landed, their first act was to repeat *karakia* and perform ceremonies to *TANE'*, to *RANGI'*, to *REHUA* and to all the gods. Sea-weed, *rimu*, was the sacred offering in place of the slain sacrifice. The ceremonies and *karakia*, with the offering, were performed first to *Po*, then to *Ao*, then to *Kore*, then to *Maku*, then to *RANGI'*, then to *REHUA*, and lastly to *TANE'*, following the direct line of primogeniture. In offering this sacrifice the sea-weed was held in the hands, and the *karakia* repeated to each god in succession. As each one was addressed, a portion of the weed of the length of two thumbs was broken off by the *tohunga*. Each god, too, was addressed at a different place, at his own altar; which was represented by a shrub, a tree, or a clump of *harakeke*; and there the offering was left when the *karakia* was completed. Such altars by this act became *tapu;* and should any man other than a *tohunga* eat food there, or having approached the place, should he depart, cook and eat food before being purified, or made *noa*, the food would kill him, through the sanctity of the altar having been desecrated. This is the punishment of the violators of *tapu*.

When these ceremonies were completed, the *tapu* was lifted from the people, and fire was obtained by friction with *kau-ati* at one of the sacred places. A quantity of sea-weed was scorched, and the *tohunga-ariki* took grass into which was put some of the sacred fire. He divided the blazing grass into as many portions as there were altars for the gods. Each burning portion was

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[734] It would seem that Kore should come first.

then laid at its altar, and on it the piece of *rimu* (sea-weed) offered as sacrifice to the god. These were the offerings presented for the rescue from the flood, and for the delivery from the hands of the goddesses who had caused the commotion in the sea, and for their lives being preserved to land at 'Ha-wai-ki.'

The ceremony and *karakia* of thanks were also offered for the females, when the names of the goddesses were repeated, as the gods were for the males. These were the female deities of *Po*, of *Ao*, of *Kore*, of *Kore-te-whiwhia* and the goddesses of all the *Kore*, following in direct descent even to PAPA', with whom the offerings ceased. This having been done, the *tohunga-ariki* went to a little distance and loosened a growing tuft of grass, depositing beneath it a portion of the sea-weed which had been offered to the gods. Each piece was placed under a separate tuft, and on the conclusion of the ceremony the *karakia* "Moana-uri" was repeated.

Another ceremony with its appropriate *karakia* was now performed; the ceremony of "Huri-taka-pau." The *tohunga-ariki*, a branch of a tree in his hand, went to the edge of the water; and dipping the branch into it, he turned and faced the people who were seated near the spot where the *rimu* was laid. Standing there, he waved his hand towards them, throwing the water in their direction; and this he did three times. Returning to the people, he sat by a fire produced by friction, in which to cook *aruhe* as an offering for the company rescued. The people now for themselves produced a similar fire, and on it roasted some pieces of *aruhe*, fern-root. Then one of them took the piece which had first been roasted; and going near to the seated *tohunga-ariki*, he strode four paces in front of him whilst the *tohunga* repeated a *karakia*. He then commanded the man to hold up the *aruhe* in his right hand: he repeated another *karakia*, and commanded the hand to be let down, and the left hand raised with a second piece of *aruhe*. The right hand was raised first as an offering to the senior gods, and also because the right side is sacred to *TU'*, the god of war. The *tohunga* repeated another *karakia*; stood up, went and took the first piece of *aruhe* from the hand of the man, and gave it to the most sacred woman, who received it, passed it under her thigh, and ate it or part of it. Taking a root of grass, she offered it and the unclean portion of the *aruhe* to the people, who ate the *aruhe*, and threw the grass to the place where the sacred fire had been burning. The other piece was taken from the man's left hand and given to another aged woman, who passed it under her thigh and ate it. Remaining in that place, the people sat until all the sacred fires had gone out, and the sun had set on the first day of their restoration to dry land. In joy they then procured a fire by friction, cooked food, ate, and slept.

Waking on the morrow, they again lit fires by friction, with *kau-ati*, and heated the *umu 'Huri-hanga-taka-pau'*. Food was placed in it, and when cooked it was set before the *tohunga-ariki* as he sat retired from the rest of the people. When he had partaken, others of the sacred men and women ate the remainder. Looking up, suspended in the heavens they now beheld *KAHU-KURA* of many colours, and *RONGO-NUI-A-TAU*, to whom Tiu at once offered sacrifices. These gods faded away; when at the lower edge of blue sky they perceived the forms of the goddess TE-KANI-UHI and her female attendants; they discerned, too, that these were the goddesses who, in answer to the invocations of Tiu and of Para', had caused the rain to descend, when the earth had, as it were, vomited up the great ocean of waters in which the rest of mankind had perished. From that time forward these goddesses made the horizon their abode, from whence they drive the seas to move in ebb and flow as is seen to this day.

Rapidly the survivors increased in numbers, spreading over the changed and uninhabited land, building many *kainga*. But though the people of earth perished in the flood, not so the evil thoughts still floating upwards from 'Kai-hewa'; and these, again entering the hearts of men, found in many a one ready welcome.

From Tiki' and that first woman formed by arohi-rohi from the heat of *'RA*, and PA-ORO,—from Tiki' and ma-riko-riko, called too, kau-ata-ata, sprang Tahu and Whiro. Tahu wived tara-hanga, their offspring being Kiki-wai, who was the father of KAHUI-TARA, guardian goddess of the *torea, tara, kuaka*, and all sea-birds that fly in flocks. Her husband was *KARIHI*, a descendant of *TANGA-ROA*. The second son of Tahu and tara-hanga was Tama-a-rangi, whose first wife was mother of muri-ranga-whenua and other children of *mana*. His second wife, taranga, was mother of the five Maui-ware-ware, and of *MAUI-TIKI-TIKI-A-TARANGA*.

From *ariki* and *tohunga* to their first-born sons were transmitted the ceremonies and *karakia* whereby the ill-will of gods might be averted and warded off. As, too, various deities had greater influence than others over the human body, appropriate ceremonies were reserved for them. *TU'* and *REHUA* ruled the right side of man, *RONGO'* the left side, which was therefore less *tapu*. Under the control of *TU'* was *TOTE*, the dreaded god of sudden death, *MOKO-TITI*, who in the loathsome shape of a lizard enters the lungs, destroying the breath of man, *PURA-KAU*, guardian of the tongue and the lips, and god of *makutu*, *NGE-UKU*, the god invoked to grant success in war, and *WHIRO* the god of thieves. *TU-NUI-A-RANGI* is the god, and PAREKEWA the goddess of dreams: *RAUKU* guards the sacredness of the hair: *TONGA* is guardian of the forehead, *TONGA-HITI* is god of headache: he it was who escaped when *TA-WHAKI* destroyed the 'PONA-TURI.' *TONGA-MEHA* is guardian of the eye, and *RONGO-MAI* protects the lungs that *MOKO-TITI* destroys. *TU-PARI-MAEWA* is god of the liver; *TU-TANGATA-KINO*, son of *TU-TE-WANA-WANA*, god of reptiles, and MAI-RANGI,—is god of the bowels: he with his fellow-reptile-gods dwells with MIRU in her dread under-world, in her *whare* called 'Tatau-o-te-po.' *TAI-TAI* is god of hunger, *PA* is god of the power of consuming food, *PI* of the sustaining power of food. The god of birth is *KORO-KOI-EWE*, with his attendants *MAUHI, TAIEPA*, *MOKO-NUI* and *TE-WHAIA*. *TUPE* guards the calf of the leg, and *TITI-HAI* the ankle. *APARANGI* is the god governing peace, *RANGO* is the god of anger, hate and revenge, *WHIU* of tumult and uproar. *WARO* is the god of gloomy death, *NGANA-HAU* of death and of evil.

With these deities, many of them evil, constantly around him, man discovered that his steps must indeed be circumspect in order that none of them might be offended. Their speech was not as the speech of men; their warnings were seen in *takiri*, startings during sleep; in *moe-papa*, ominous dreams; in twitchings of the flesh, in humming in the ears, in the cries and motion of birds, in mysterious noises; and skilled indeed must be the *tohunga* to interpret the omens, lest the warning from the *atua* to the man be disregarded, and evil follow.

Now these are the parts of a man where the *atua*, where *IO* may be felt, and the interpretations of the omens:—

> Death is at hand if **IO** be felt beside or beneath the eye, or beneath the ears, or near the lungs, or on the left side on the breast or beneath the arm.
>
> Murder, death or war is at hand if **IO** be felt near the heart.
>
> Defeat, or death through foes in ambush is omened if **IO** be felt on the left side, between breast and elbow; if in the shoulder it is a sign that the foe will pass the party at a distance; if in the thigh, they will pass without attacking.

[841] White, M.C.S., 114.
[873] A.H.M., II., 2.

The coming of strangers is signified if IO be felt on the right side, between the thigh and the knee; if in the groin, relatives will arrive at evening or at dawn on the day following: feeling the twitching in his groin the man will say, "Is it parents?—is it elder brother?—is it sister?—is it cousin?" and the one named when the twitching ceases is the one who will surely come.

A gift of choice food will come to him who feels IO in the right arm; if he feel it in the right shoulder, then that food will be eels and birds: if he feel it in the lips or chin, also, it is an omen of food.

A person being slandered will feel IO in the upper lip, and will murmur karakia accordingly.

He who feels IO above the eye knows that he before long will suffer from cramp and leprosy.

The *takiri*, or startings during sleep, and their meanings are these:—

Startings on the left side omen evil, on the right, good.

Hokai is an omen of good fortune: that is when the sleeper's foot starts out before him, and it denotes the repulse of a foe.

Tauaro, the starting of an arm towards the body, is good.

Whaka-ara is the starting upwards of the head; this is a sign that the father or the ariki of the sleeper is approaching, and is an omen of good.

Kapo is the most fortunate of all the takiri. This is when a man's right arm, used as a pillow, starts against his head: he tells no man the omen; for he knows that it will be his fortune to slay, in the next battle, the first man, mata-ika.

Kohera, the starting outward of a leg, and peke, the starting outward of an arm, are evil.

Worst of the takiri is the whawhati, when a man sleeps with his limbs and his head doubled up to the belly: this denotes certain evil to the sleeper himself.

The *moe-papa* are omens in dreams; and if a man dream of climbing a precipice, or wandering astray in a forest, of entering a *whare*, of climbing a tree, he will avoid going on any projected journey, for these are omens of death; and he knows if he disregard them, he will fall into an ambush of the enemy, or suffer some misfortune which may be avoided by obeying the *moe-papa*.

Interpreting the omen, the *tohunga* by his knowledge, his *karakia*, is able to interpose between the victim and the threatened evil, even as WHENA was able to uphold or draw aside the power that restrained evil from falling on the people.

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[895] Shortland, M.R. & M., 36, 37.

CHAPTER XIV.

MAUI'.

Whilst TAMA-KERE was thus learning the mysteries of the invisible worlds of spirits, and learning how closely to death man constantly moved, the young warriors listened, in the *whare-matoro*, to the recital of many an ancient legend of war or of wonder.

"Let the teller of tales take his place by the hearth," was the cry; "that now in gathering darkness he may be well seen by all."

Though most of those present could, well or indifferently, relate the tales of ancient days, or of later achievements, none were eager for this ability to be put to proof. "KARIKA!" cried some; "from the lips of KARIKA falls smoothly that old jest of *TINI-RAU*, and how his pet "*Tutu-nui*" was devoured by KAE!" "No jest was what followed, my masters," said a voice; "but KARIKA knows too the tale of the japes of *MAUI'*: let these be his theme." It was agreed to: every suggestion of entertainment meets with favour when another is to be the entertainer.

KARIKA was called for: he swayed forwards; a broad-shouldered, jovial youth. By the hearth he stood, himself a picture of the good-humoured, crafty *MAUI'*. The younger men, boys who had but lately been admitted to the privileges of warriors, gazed with admiration on his muscular limbs and deep chest, but even more on his hairless face; for there the art of the *tohunga* had well begun the *moko* desired by all men. On either side of his chin were the patterns made by the *kau-wae*, and round the corners of his mouth from nose to chin, the parallel *rere-pehi*, whose spiral curved round on his upper lip, concealing or accentuating with his changing mood, the raising of his lip in smile or sneer: the *hupe* beneath his nose was perfected and the *ko-kiri* on his cheekbones: but finest of all, upon his cheeks, all hair having been removed, with *kuku* shells used as pincers, was the large spiral of the *koro-aha*. The *puta-ringa*, too, making the patterns near his ears, had been begun, and in imagination the young men beheld the completion of the whole pattern, with the sweeping curve of the *ti-whana*, concentrated as with a frown at the brows, making the upper part of his face as beautiful and as awe-inspiring as the lower.

"The clamorous brood is never satisfied," said he, smiling: "the young *kaka* is for ever crying for food, food, even as ye cry for tales, tales. I, as the parent bird, for a time will feed you, you remembering the proverb 'The tongue quickly detects and rejects any disagreeable bit of food,' and rejecting what I may give distasteful to your palates." "The parent *kaka* knows best the needs of its young, nor will it choke them with the skins of *huhu*," said a voice; "as for us, we shall be sipping of the *korari* flowers." KARIKA then proceeded with the tale of *MAUI'*.

"*MAUI'* was of the sixth generation in descent from NIWI-REKA and MATA-ORA, who as ye know descended to the underworld and brought to man the art of the *moko*. Of the fifth generation were MA-KEA-TU-TARA and his wife TA-RANGA, the parents of five sons and a daughter ere *MAUI'* the hero appeared. He was not born as his brothers, on the sacred mat spread for the birth of the sons of *rangatira*, but was born prematurely, as TA-RANGA one day walked by the sea-shore. She folded the unformed being in a wisp of her hair, and cast it into the sea lest it should become a *kahu-kahu*, malignant because denied the joys of childhood and through never having associated with kindred.

"The sea-gods took the immature child; and hiding it amid the long sea-tangles, they nourished and preserved it. At length, the sea growing tempestuous and tearing away from the rocks the firmly-rooted kelp, it was cast on the shore by foaming waves; the child too was borne to the sands, where he lay as it were in a jelly-fish, a *mare-mare-tai*, formed as all men know from the entrails of RUA-TAPU, son of UE-NUKU, by his slave-wife PAI-MAHU-TANGA. *'RA* emerging from his cave, and the day growing warm, flies collected about the seeming jelly-fish, and sea-birds hovered above it. Seeing this, *TAMA-NUI-KI-TE-RANGI*, ancestor of *MAUI'*, hastened to see what thing it was about which so many devouring creatures were collected. He found a child, a man-child; and taking him home, awoke him to life in the warmth of his *whare*.

"The boy dwelt with his ancestor, with *TAMA-'RANGI*; and as he attained years to understand such things, *TAMA-'RANGI*

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[41] Colenso, Trans., XII., 132.
[47] For another genealogy of **MAUI'**, see Chap. XIII., line 824 et seq.
[70] Like the finding of Arthur.

related to him the tales and songs, and described to him the dances and games that went on in the *whare-mato* hard by. The boy listened, first with wonder, and then with curiosity; and ere long he determined to go and see for himself the things of which he had heard.

“When the *haka* and other dances of the *whare-mato*, and all kinds of games were forward, he visited the place; and ere nightfall he found his elder brothers indulging in casting *niti*. Young *MAUI'* stood by watching how first one, then another, with a straight-arm and under-hand throw past the thigh cast his *niti*, a short stalk of fern, with a small ball of flax fixed on its forward end. The flying *niti* rebounded from a little hillock raised across the course, and he was the victor whose *niti* flew farthest. As each one made his throw, he called out his own name.

“Thus in turn the *niti* were cast by MAUI-TAHA, by MAUI-ROTO, by MAUI-PAE, by MAUI-WAHO, and by *MAUI-MUA* who afterwards on searching for his sister HINA' as *RUPE* changed himself into a *kukupa*. Then said *MAUI-POTIKI*, *MAUI'* the last-born, “Give some *niti* into my hands.” On their giving them, he cast one for each brother in his order of birth, calling his name as he did so: then he cast the sixth, crying with assurance as he did so, “*MAUI-TIKI-TIKI-A-TARANGA.*”

“ “What is this?” said the brothers; “your mother is a *tutua*; a nobody.”

“ “But I am one of you,” answered *MAUI'* unabashed.

“ “Not so; we five are the only sons of our mother; you are not one of us.”

“ “Call then our mother, and let her decide.”

“Night having fallen, TARANGA was called: she came and looked on her children, and said, “These five are all the sons I ever bore.”

“ “But I belong to you,” said *MAUI'*.

“ “I do not recognize you,” said TARANGA; “depart from this house: you are no child of mine, but belong to some other woman.”

“ “If that is your word, then some other woman must be my mother: but if you will recall the past in regard to me, then indeed these may yet prove to be my brothers. You will remember that on the sea-shore you prematurely gave birth to

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[80] Whare-mato, whare-matoro: meeting house, or house of games.
[87] Illustration in White's 'Illustrations for Ancient History of the Maori,' 70.

an unformed child which you folded in a portion of your hair and cast into the sea."

" "That is so, indeed," said TARANGA."

" "Yes, that is so," continued *MAUI'*; "and I was that child. The gods of the sea, finding me amongst the ever-moving tangles of weed, nourished me; and when I was fully formed, tempestuous waves cast me ashore, covered with a protection as it were of jelly-fish. *'RA* arising, the flies and the birds buzzed and hovered around and above me. I was in danger of being devoured by these, when my ancestor, *TAMA-NUI-KI-TE-RANGI*, seeing the swarms, hastened to see what thing it was cast up by the waves. Me he found, and tended as his own child: he it was who told me of the *whare-mato*, its games and its dances, and here I am, another son and another brother."

" "Truly you are my own child, my last-born," said TARANGA, and with her nose she pressed his nose in the greeting of *hongi*, murmuring endearments over him.

"Whilst some danced *haka*, and some played games such as *whai*, or *karetao*, *MAUI'* amused those in the *whare-mato* by transforming himself into all kinds of birds. Once again, too, the brothers threw *niti*; and *MAUI'* throwing his it always went furthest. Theirs bounded from the mound made for the purpose; but *MAUI'* said to them, "Do you lie face downwards in a row." They did so, head to feet; and he cast his *niti* along their backs, their bodies making the course. This is the origin of the hollow along the back-bone of man; it was caused by the scraping of the *niti* of *MAUI'* along the backs of his brothers.

"Because *MAUI'* was her youngest child, TARANGA took him to her side, and through the night he slept beside her, receiving all her fondling. At this the elder brothers murmured. "We were the ones she was wont to fondle," said they; "but here comes this little abortion—and who knows who he is?—and tricks us out of our mother's affection. His tale of tangles and jelly-fish, of flies and birds is not too easily believed:—who knows but that he may be one of the treacherous sea-dwelling multitude, the evil-loving 'PONATURI'?—a son of the sea, indeed, but no son of our mother! To us he says boldly, 'I am one of you;' and to our mother he says saucily 'I belong to you.' We shall soon see if the truth of his tale is equal to the assurance of his behaviour; and he shall see that we will not meekly endure his affronts."

[133] whai, cat's cradle. karetao, jumping jack.

" "Far from us be strife and altercation," said the elder brothers. "Let him dwell with us peaceably, for it is better to win a friend than a foe. Remember, too, the saying of old time, 'When on friendly terms, settle disputes in a friendly way; when at war redress injuries with violence.' It is better to live in peace than in war, avoiding the turmoil of the days when *RANGI'* and PAPA' were parted; when brother vindictively warred against brother, defiling his own kin. Let him, then, be at least a loving friend, dwelling with us in prosperity and adversity. The nobility of man, O brothers! lies in succouring his fellow-man; in cultivating the land to produce food; in attending to the rites and ceremonies for the dead; and in practising all arts which conduce to the maintenance of peace."

" "It is a true word," assented the younger brothers; "let our murmuring now cease; nor let us commence strife amongst ourselves, lest we be separated, and the same evil thoughts which moved the gods of old, taking possession of us, produce similar evils to the ones which befel the sons of *RANGI'* and PAPA'."

"*MAUI'*, awakening in the morning, found that his mother no longer lay beside him. 'She has without doubt arisen to prepare food,' he thought: but *'RA* mounting high, and she still remaining absent, "Where is our mother?" he asked of his elder brothers.

" "How should we know?" they answered.

"*MAUI'* looked on them in surprise. "Has she left us?" he asked.

" "She leaves us every morning before the light of day appears," they answered.

" "And have you never discovered to what place it is that she goes?"

" "Why should we trouble if it please her?"

" "And her husband, where is he?"

" "We know as little as you do; what does it matter?"

"*MAUI'* said nothing, but wondered at the apathy of his elder brothers: here was a mystery to probe, and they cared not! a secret, and they wished not to know it!

"He quickly learned that it was as they had said: his mother came at nightfall, but never a day-dawn found her with them. This secrecy irritated *MAUI'* as much as he irritated his elder brothers by his continual questions as to where they supposed their mother might be during the day.

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[159] Grey, P.M., 13.

"At length he determined to discover this for himself. Waiting one night till all were soundly asleep, he arose quietly and closed all chinks through which light might enter the *whare*; and concealing his mother's *maro* (apron) and other clothing, he lay again beside her, waiting impatiently for the day.

"The seeming long night drawing to a close, TARANGA stirred in her sleep, muttering "A long night, a long night; this is not as other nights;" for she perceived no light at all, though the grey of the morning had appeared in the sky. It was soon so light that one could see the limbs of the sleepers who lay at the far end of a long *whare-puni;* but no one stirred, until bird-song suddenly floating from the distant trees, TARANGA started. Sitting up, she listened; and saying "It is surely day," she hastened to the window, and opening it, admitted a flood of light.

" "Alas! alas! it is full day!" she cried softly: she looked for her *maro* and her mats, but in vain. "Some one has been playing tricks on me," she said, never suspecting *MAUI',* who still lay apparently fast asleep. She opened the door, and hastening away with her hands before her she murmured as she ran,

> **"Mats and a maro make Taranga look comely."**

"No sooner was she well out of the *whare* than *MAUI'* was on his feet, peering after her. 'Now I shall know her place of concealment,' thought he; and she had not gone far when to his surprise she seized a clump of rushes, lifted it up, and disappeared into the ground. The rushes fell back into place, waved a little, and were still: but *MAUI'* noted their position; and approaching them, he too lifted them to see what lay beneath.

"*Anana*! there was an opening, leading directly down into the earth; and far below he saw trees moving and the sun shining. He replaced the rushes; and wondering, went back to the *whare* calling loudly, "Wake up; wake up: will ye sleep through the day as well as the night? Here our mother has again left us." They awoke, and were surprised to see how high the sun stood, and how far the day was advanced.

"Again *MAUI'* said to them, "Do not you know the place to which our mother goes every morning, or where our father dwells?"

" "How should we know?" cried they; "we the elder 'MAUI' have never discovered that place, and you must not suppose that it will be revealed to you. Why do you trouble about the matter? Cannot you live quietly with us? Why should we trouble to find our parents? Do they supply us with food now that we have grown to manhood? or clothe us?—No such thing: we must do this for ourselves. Without a doubt *RANGI'* above us is our father: for he sends the gentle breezes of HAU-WHENUA to cool the earth and the young growing plants; he sends the soft mists of *HAU-MA-RINGI-RINGI* to moisten them; he strengthens them with the fine weather of *HAU-MA-ROTO-ROTO;* waters them with the rains of *TOU-A-RANGI* and the dews of *TO-MAI-RANGI.* Why, then, need we further trouble about our parents?"

" "It may indeed be as you say," said *MAUI'*; "but such a speech were less unkind if made by me: for if instead of having been reared in the froth and turbulence of the sea, I had been privileged like you, I should have been fired with desire to find my parents. As for the food produced by *RANGI'* and PAPA', time was when you were unable to partake of it; and have you no desire to seek the residence of your mother, that place where you lay on her breast and received nourishment from her? O my brothers! I did not drink of life at the breast of my mother, nor did I in my childhood know her fondling; yet because I have lain in her womb I wish to see the place where she and my father dwell."

"The elder brothers were astonished at his words. "This *MAUI-POTIKI* has the skill of the orator," said they, "as well as the magic of the *tohunga;* and much more commendable is this proof of filial affection than all his displays of magic." But *MAUI'* could deceive in words as well as in action; and he laughed inwardly to think how his brothers, unimpressed by his arts in assuming the forms of various birds, were filled with admiration at his apparent wisdom.

"*MAUI'* now assumed another form; that of the *kukupa.* His elder brothers gazed in wonder. "Now indeed you look well," they said; "much more beautiful than in any other of the forms assumed by you." It was the belt of his mother, and her *maro,* that now made him appear so beautiful; for the sheeny feathers on his throat and breast were the apron, the *maro-waero* of burnished hair from the tail of a dog, and the white parts of his breast were the belt, and the black feathers beside his throat were the fastenings of the belt. He sat on the bough quietly, cooing to himself, so that he reminded one of the ancient saying, 'The stupid *kukupa* sits quietly on the bough, and does not jump from spray to spray.'

" "Skilled indeed, and wise past doubting is this younger brother of ours," said the elder Maui'.

" "Magic and wisdom," assented *MAUI-POTIKI*, "are needed to accomplish these things: and now I mean to depart, journeying to distant places. In this I even hazard my life; for I may fail in my undertaking, and being overcome, lose my life and my wisdom together."

" "No need is there for any such thing, if you were content to remain with us. Do you meditate going to war? Then indeed there were danger of wounds and death; but what peril lies in the search for those you love?"

" "Man knows not," said *MAUI'*, "what danger may lurk in seeming safety; nor what any day may contain of death or disaster. But rest you well; you shall soon hear of my remarkable deeds: and if I find our parents, we shall all dwell peaceably together."

" "What you say is right. Go, then, in the might of your knowledge, and accomplish these things."

"With that *MAUI'* left them; and raising unobserved the rushes concealing the passage downwards into the earth, to a lower world, he entered, and quickly descended to the sunlight beneath him. He found people reclining under a clump of *manapau* trees; among them TARANGA his mother, and near her a man whom he soon discovered was his father, MA-KEA-TU-TARA. He sat on a bough above them; and plucking a berry, he dropped it so that it struck the forehead of his father. He, supposing it to have merely fallen from the tree, paid no attention; but another striking his face, he glanced upwards and perceived that it had been dropped by a bird seated above him. His companions also saw the bird and endeavoured to dislodge him with stones, but were unable once to strike him; for he by his magic warded off the missiles. Not until his father threw a stone did he allow himself to be struck; then, with his left wing wounded, he fluttered to the ground; but before the folk, hastening to seize him, could lay hands upon him, lo! the feathers falling away, the bird was a man! Then they were filled with fear; for his eyes were red as those of the god of war, of *TU'* the unvanquished, and were fixed flaming upon them.

" "Less bird than man, and less man than god!" they exclaimed; "no nobler has been seen since the days of the rending of *RANGI'* and PAPA'."

" "Even such," declared TARANGA, "was the youth who up yonder by the *whare-mato* asserted himself to be a brother of my sons and a son of their mother;" and she related to them what

[301] manapau. This tree has not been identified.

MAUI' had told of his wonderful birth and fostering. Turning to the man, she said,

“ “Whence do you come; from the west or from the north?”

“ “No,” answered the man now seated before them.

“ “Then from the east?” ‘No.”

“ “Then from he south?” “No.”

“ “Were you wafted hither by the wind that blows upon my skin?” “Yes,” said *MAUI'*.

“ “Ah,” she cried; “this is indeed my son, the same of whom I have but now told you: this is *MAUI-TIKI-TIKI-A-TARANGA*. The company of winds and of breezes, the wanderers over mountain peaks have reared him; welcome, my son!” cried his mother; “for thou shalt cross the sacred threshold of the *whare* of HINE-NUI-TE-PO; and through thee, my son, shall she die, who now in darkness holds all men in awe and fear of her.”

“His father took him to the running stream, purified him and named him; and *MAUI'* stood at his father's side, a very hero to behold. But standing there, his father's heart with fear and shame grew dark within him; for he remembered that in the *karakia* just completed in the *pure* ceremonies, he had omitted a name; and through this omission, this *pepa*, the *mana* of the *karakia* was nullified. The gods would surely avenge the insult implied; and the father's heart was dark lest the vengeance should fall not only on the perpetrator of the offence, which was right, but on the innocent cause of it, his son. But *MAUI'*, ignorant of these things through his upbringing, had no fears; and laughing at the anxiety of his parents, off he went in search of further adventures.

“He returned to the upper world where his elder brothers, the five MAUI-WARE-WARE dwelt. He related the success of his search, but unless they too possessed *mana* enabling them to assume the forms of birds, they would be unable to move backwards and forwards between the two worlds. They turned to their cultivations, *MAUI'* having taught the best method of using the *ko*, and the appropriate *karakia* ensuring plenteous crops. This is the *karakia* he chanted whilst pressing the *ko* into the ground:—

“ “Yes, yes, it is Tara-rau-riki—Rau-riki, to whom **MAUI'** says—It is wrong to cultivate on the seventh and eighth moon. Let the year roll round

[345] pepa: the accidental omission of a word in a karakia. In this connection the following is of interest.—“. . . On the first Sunday of August, a thunderbolt fell into the belfry of the Duomo, by the negligence of Canonico Malatesta, who . . . omitted a word in the mass.” Landor's “Pentameron” **Introduction, p. xvi. (Scott Library).**

> and let the bright sky come. Then,—yes then, then spear the birds and snare them, even in the presence of Ta-ranga. Summer wanes, and days of weariness arrive; then,—yes then call the dogs, and with sudden fear let her who lost her spouse stand awe-struck in the world. Let all the women start to see the goblin. But no; recall the dogs. I once again revisit this my home, and join in labour of abundant years.''

''Now the crops of MARU-I-TE-WHARE-AITU flourished even better than the crops of *MAUI'* and of his elder brothers, at which the hero was vexed; for by this it would appear that the *karakia* of MARU' had greater *mana* than his own. He therefore by *makutu* caused frosts to pinch and blacken the luxuriant leaves and young shoots of the plantations of MARU'; but MARU' by great diligence saved a portion from destruction; and perceiving it was the work of *makutu*, he too chanted *karakia*.

''*MAUI'* visiting his young crops in the morning, to his consternation found them over-run and already devoured by innumerable caterpillars, loathsome *anuhe*, that seemed to have been showered from the night-heavens. He at once knew that this was the doing of MARU'; and enraged, he sought that man, slaying him as he was ascending to his temple, set on the peak of a hill, with fruit and grass as thanks-offering to the gods. Thereafter he carried off his daughter.

''He then again descended to the abode of his parents in the lower world. Here he saw that each day food was carried out from the *kainga*, but saw no person for whom it might be intended; he therefore asked the carriers, ''For whom do you bear the food?'' They answered him, ''For an ancestress of yours; for MURI-RANGA-WHENUA.'' ''Where is she?'' ''She is yonder.'' ''Your labour may cease; I myself will henceforth take the food to her.'' This he said as he wished to discover who it was dwelling thus alone away from the *kainga*.

''He found an old woman; but instead of giving her the food he left it at some distance from her. This he did for several days, and the ancient one became eager for food. He taking the food one day as usual, she discerned the odour of a man; and being blind, she arose, sniffing this way and that to discover him, distending herself meanwhile as if she had already swallowed him. She sniffed to south, but the odour was lost; to north, and east, but nothing could she detect until turning to the west, again the odour was borne to her. ''Are you from the wind that touches my skin?'' said she. *MAUI'* coughed assent, and she at once knew he was her grandson. ''Are you *MAUI'*?'' she asked. ''Yes,'' said he. ''Why do you practise your tricks on me?''

[367] 'her who lost her spouse,' HINA-URI.

"That your jaw-bone might be given me," he answered. "Take it," said MURI'; "it has been reserved for you," and she therewith gave him that he desired. With this treasure he returned to his brothers, meditating an exploit worthy of a hero.

"For some time it had appeared to him that *'RA* hastened too quickly over the shining path 'Whiti-reia': no sooner had he emerged from his eastern cave than with swift strides he was in the west; and man's labour was scarcely begun ere night was upon him. "Let us bind *'RA*," said he to his elder brothers, "so that he may not go so swiftly over heaven, and man may have a longer day for cultivating and preparing food."

"But they answered him, "Man cannot approach that fiery son of *RANGI'* on account of his intense heat."

" "You have seen the many acts successfully performed by me," said *MAUI'*: "I can do even that which I propose, and greater things than this will I do hereafter."

"The MAUI-WARE-WARE, whilst deeming it folly, consented, and they commenced to plait ropes. It was then they discovered the art of making various kinds of ropes; flat ones (*whiri-papa*), of three strands (*whiri-kawe*); of five strands (*rauru*); of nine strands (*whiri-peka-peka*); round ropes of four strands (*iwi-tuna*); twisted ropes of two strands (*rino*); square ropes of ten strands (*whiri-taura-kaka*), and many others. These lay on the ground in heaps, and their hopes were high as they looked on them, for they seemed powerful enough to hold even the dreadful ***taniwha "Hotu-puku"***.

"Exultantly *MAUI'*, meditating attack, gazed on the fiery deity above him; and the work of plaiting being completed, they journeyed, ever eastward, till they reached the edge of the earth, where yawning before them lay 'Rua-o-te-'Ra', the cave from which the sun emerges. On either side they built a long wall of clay, placing boughs at the ends for their concealment. During the night the snares were set, and *MAUI'* instructed his elder brothers how to act when *'RA* became entangled.

" "Beware," said he, "that you do not startle the sun till he is well within the noose; let his shoulders be through; indeed, do not haul the lines taut until I give the word. When caught I will belabour him so that he must needs move more slowly; nor do you heed his cries, but secure the ropes so that he may be held for some time."

"There then lay the brothers, expectantly waiting. The **Kai-wainga*, stars heralding the dawn, twinkled in the misty east, and soon a grey light overspread the sky. Suddenly in the midst of it a flame as of fire appeared from the cave, and they knew *'RA* was about to emerge. Then he came, like a great blaze. His head, his shoulders entered and passed the noose; and encouraged by *MAUI'*, the brothers hauled away on the ropes. *'RA* closed his limbs with a twitch; but scarcely had he recovered from his surprise when *MAUI'* rushed from concealment to attack him. *MAUI'* with vociferous cry raised his arm, when—snap!, snap!—the noose was bitten asunder by the fierce heat of the great son of *RANGI'*, and away he leapt into the sky along 'Whiti-reia', leaving the brothers discomfited, *MAUI'* gazing after him in anger and exasperation.

" "As we said, he is too hot," remarked the elder brothers; "he snaps the ropes as thin cords might be snapped in a fierce fire." And as *MAUI'* stood silent, one or other of the MAUI-WARE-WARE had some other disparaging remark to make about the presumption of this latest born, this *MAUI-POTIKI*.

" "*Hu!*" he at length exclaimed; "not to have thought of that!"

" "Of what?" asked the elder brothers.

" "The dryness of the ropes," said *MAUI'*; "had they been of twice the thickness they could not have held him."

" "Our word from the first," cried the others triumphantly.

" "But ropes of green flax will make a difference," said *MAUI'*.

"Therewith they twisted ropes of green flax; of the best kinds of flax, *rongo-tainui*, *ruku-tia*, *huru-hika* and others; and the noose, last made, they twisted of *takirikau* and *tihore*, which can be used without first being scraped.

"Again the noose was set, and again *'RA* was snared. He leapt upwards, expecting the ropes to snap as before;—but no, *MAUI'* approached him, and beat him while still the ropes held him prisoned close to the ground. He cried aloud: he was covered with wounds: men from afar saw the clouds as it were red with the blood of him. "O man!" he cried; "what thing is it you presume to do? Would you cause the death of *TAMA-NUI-TE-RA*?" and thus for the first time was his full name

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[480] In a Polynesian variant of the sun-binding episode **MAUI'** holds the sun by his rays: in another he only succeeds in holding him by plaiting a snare from the tresses of his sister Ina. She, as HINA, is a moon-goddess in some of the maori legends: she is wife of **IRA-WARU** as HINA-URI, of **TINI-RAU** as HINE-I-TE-IWA-IWA, goddess of weaving as HINE-RAUA-MOA, &c. Max Muller sees traces of a solar myth in the tales of **MAUI'**.

See a tentative essay 'Thoughts on Comparative Mythology' by Tregear, Trans., XXX., 50; also 'Myths of Observation,' Trans., XXIX., 579.

made known to man. Still *MAUI'* beat him; and when he was so feeble that he no longer plunged violently this way and that, screaming terribly, *MAUI'* allowed him to depart, bidding him move slowly along the heavenly path, that man might have a longer day for labour. Nor indeed was *'RA* able to move as impetuously as heretofore; his many wounds prevented him.

“ “And what weapon,” it may be asked, “strengthened the arm of *MAUI'* to inflict such punishment?” Be sure a weapon of great *mana* were requisite for such an undertaking; and wonder is the greater that the weapon was no more than the jawbone of the ancient ancestress of *MAUI'*; of MURI-RANGA-WHENUA.

“Slowly the sun departed; and the brothers set off for their homes, well pleased with the result of the enterprise.

“ “The heat of the sun, the heat of *'RA!*” exclaimed *MAUI'*, the drops standing on his brow; “pleasant indeed were a draught of cold water;—*e! tieke!*—come hither, thou noisy bird; fetch a drop of water to allay the thirst of a hero who has beaten the sun!” But no, the bird gave no heed to his request; so *MAUI'*, irritable through the extremity of his exertions, seized the bird and flung it from him. Now where he touched its back, the feathers were all singed with the heat of his hand; and to this day the wings and shoulders of that bird bear the mark of the displeasure of *MAUI'*. Near by he perceived a white tufted *hihi*, and called to it to fetch water for him; but no, the bird still pursued its insect prey, or sitting on a bough clicked away without at all regarding the hero. *MAUI'* seized it, and cast it into the flames; and ever afterwards this bird has been timid and its breast has borne a yellow hue like that of fire. A *tou-tou-wai* next disregarding his wishes, he, to mark its disobliging nature, set a white mark above its bill; and there the mark is to this day, proving without doubt that the sun was snared and beaten by *MAUI'*. A *kokako* flew timidly past the brothers; and on hearing *MAUI'* call for water it ran off to a neighbouring pool and brought back water in its ears.

“ “Ho!” said *MAUI'*; “one there is who heeds a hero: it shall be rewarded.”

“In what way was the bird rewarded? *MAUI'* took and pulled the legs of it, making them long as you know them to be this very day.

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[490] 'longer day for labour.' An illustration of the industrious nature of the maori people.

[501] tieke, the saddle-back.

[509] hihi, the stitch-bird.

[513] tou-tou-wai, the wood-robin.

[517] kokako, crow.

"But relating this labour of *MAUI'*," continued Karika, "has engendered in me a like thirst to that which consumed the hero: who is it that will give me to drink?"

At once a youngster ran off, very soon returning with a brimming calabash.

"As a *rangatira* shall you drink," said the boy; "and as a slave will I pour the water into your joined hands."

Thus then Karika drank, till raising his eyebrows he signified his thirst was quenched, and the boy ceased pouring the water into his tilted palms.

"*Kapai te wai*; the water was good," said Karika; "and how shall you be rewarded?—would you also have your legs pulled?—no, no; I perceive that they are already long enough."

The boys laughed; for their companion was sparely built and long of limb. "Is not his name Manawa?" said one. "That is so," he was answered. "Good then," continued the jester; "henceforth he shall be known as Kokako!" This was laughingly agreed to, and Karika bidden continue the tale.

"Whilst the Maui-ware-ware went industriously a-fishing," he resumed, "*MAUI-POTIKI* lay idly in the sunny *mahau* of his *whare*. His wives and children first in murmurs and then loudly, complained of his idleness. "Here these others are supplied with fish and food in plenty," said they; "we only have none, being compelled by this lazy fellow to go empty."

" "Now, O mothers and children!" he was heard to mutter; "many great deeds have I accomplished; and shall the act of procuring food prove too arduous a one?—You cannot imagine the abundance upon which the sun before long shall shine." And this saying has become a proverb. *MAUI'* made ready his hook; and you may ask "What was his hook?"—Difficult as it may be to believe the thing possible, his hook was no other than his weapon against the sun; the jaw-bone of his ancestress, of Muri-ranga-whenua. The curved shank of it, inlaid with *paua*, he called '*Piki-rawea*'; the point '*Awhenga*'; and the line '*Tiri-tiri-ki-matangi*'.

"On his offering to accompany his brothers, they refused to allow him a place in their *waka-tete*. "No, no;" said they; "you may play more of your tricks on us." During that day also, therefore, *MAUI'* remained at the *kainga*, paying no attention to the grumbling of his wives and children.

"The next morning, however, on the appearing of shadows, he concealed himself in the *riu* (bilge) of the *waka*, beneath the *karaho* (flooring boards), awaiting the hour when his elder brothers should again paddle to sea for their fishing. Nor were the shadows of morning much shortened when he heard them approaching, presently feeling the motion of the *waka* as they hauled it to the water. "It pulls heavy," said one; but that was soon forgotten in the pleasure imparted by the remark of another, who said, "We are rid of that meddling fellow for this day also;" and therewith they paddled to sea, with the object of their conversation under their knees, an attentive and amused listener.

"It seemed to them that the *waka* laboured; and one of them remarking that she was taking water, *MAUI'* deemed it a true word; whereat the brothers were alarmed to feel the *karaho* moving beneath them. Lifting it hastily, there he sat with laughter on his lips. "Why; here's this fellow after all," said they in disgust: "we had better paddle to land again, lest he cause trouble." But *MAUI'* with his magic broadened the sea so that the land appeared to shrink into the horizon. "Better let me remain," said he; "I will bale out the water while you go on with your fishing." To this they at length agreed; and were about to cast their lines when *MAUI'* desired them to paddle out still farther. They did so; but on their once more making ready their lines *MAUI'* again desired them to paddle farther, assuring them that the fish were there more abundant and more readily hooked. "Oh very well," said they, doing as he desired.

"They fished, and as *MAUI'* had foretold, the fish were plentiful and easily hooked. Soon the *waka* was laden, and they signified their intention of returning. "Let me first cast a line," said *MAUI'*. "You have no hook," said they; "and you shall have none of ours." "I have my own hook," said he, producing the jaw-bone. They refused to give him bait; so taking a clout of flax that lay in the *waka*, he struck his nose, saturating the flax with the blood; and fixing this on his hook he cast it into the sea, murmuring this *karakia*:—

> " "Blow gently, Whaka-rua, blow gently, Mawake; my line makes a tremulous sound, my line makes a roaring noise. Let naught pass over it, or it will break. There now stands the fountain-head of the water-spring. Welcome to the core of power possessed. Possessed of this, I follow on to the ocean, sacredly baptised, in my waka, for sport. The object of the sport of **MAUI'** now is moored as at anchor."

The name of this *karakia* was "Hiri-hiri-mo-te-hutinga-o-te-ao", —a short shout for power to pull up the earth.

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[587] 'paddle out still farther.' In an exactly similar way Thor urged the giant Ymer to row further out to ocean when they went fishing together. Thor too caught a huge fish Jormungand, the serpent encircling the world.

[601] Whaka-rua, the north-east sea-breeze. Mawake, the south-east sea-breeze.

"The hook sank; and very soon he exclaimed, "Ho! a bite!" and his strained line attested to the truth of his word. The *waka* heeled over, so that the elder brothers cried, "Let go, *MAUI'*: we shall be capsized;—let go; the water is at the lip of the *niao*." But *MAUI'* hauled at his line, chanting this *karakia* to render the fish light:—

> " "Why, O **TONGA-NUI**! art thou sulkily biting below there? On thee has come the mana of 'Ranga-whenua, to bind thee together. The foam and the noise, gathered into small space, draw to the surface. Shout my triumph over the grandson of **TANGA-ROA-MEHA**."

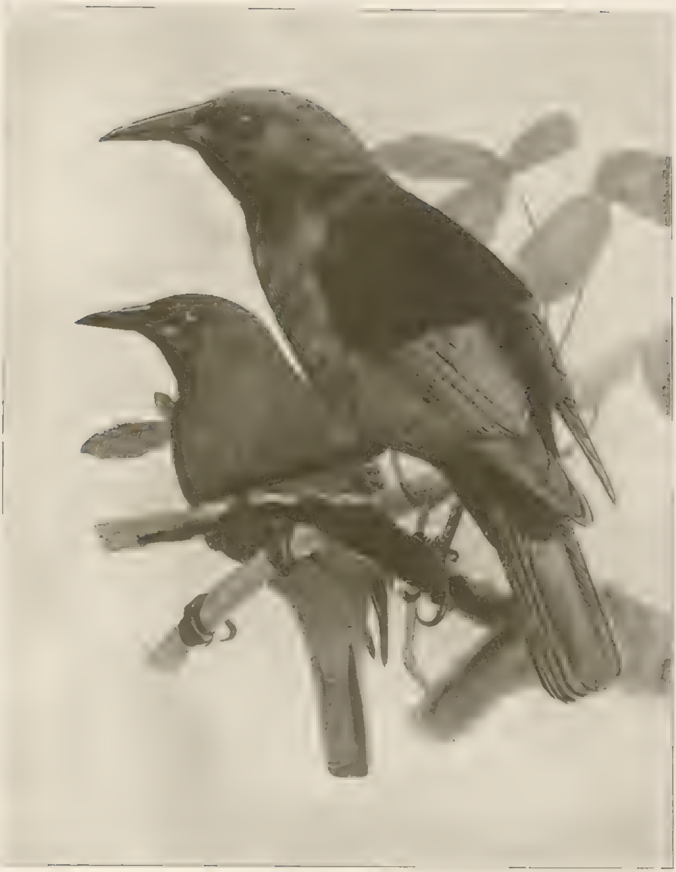
"Slowly up through bubbling and surging seas he hauled the fish; a huge fish, that presently emerging from the depths lay on the surface, lashing the water into foam with its beating tail and flapping fins. Then it was seen that the hook had caught in the gable of the *whare* of *TONGA-NUI*, grandson of *TANGA-ROA*: and there upon the fish that *whare* now stood before the eyes of the elate *MAUI'* and his terrified elder brothers.

" "My fish is called the fish of what?" said *MAUI'*; but the brothers could not answer: again he said, "My fish is called the fish of what?" and still they were mute. "Its name is "*Haha-whenua*"," said he; "that is, the searching for land." But his brothers cried "*Aue!* alas!—our *waka* is grounded!"—and so indeed it was, though so shortly before it lay rocking in mid-ocean.

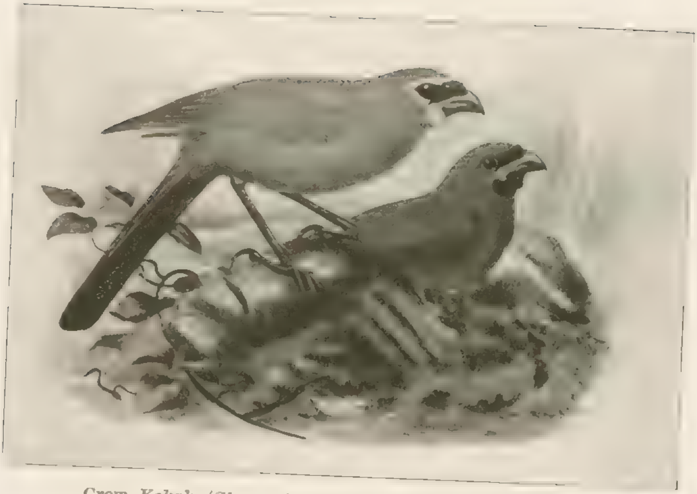
"*MAUI'* arose, that he might make offerings to *TANGA-ROA* for thus drawing up one of his children, and to secure a *tohunga* to free them from the *tapu* brought upon them through that deed. "Do not you eat food, nor touch the fish until I return from performing the necessary rites and ceremonies," said he to the Maui-ware-ware; "nor be you afraid to remain here alone: I shall soon again be with you." With which words he left the *waka* and returned to the *kainga*.

"And by your laughter you will be supposing that he had forgotten the sea that lay between him and the *kainga*. No such thing: the hero made little of that matter; and as some say that he first appeared to his brothers flying towards their *waka* as a *pi-waka-waka*, settling on the bow impudently with his flirting tail, so as a bird he might easily have returned.

"No sooner was he gone, however, than out stepped those elder brothers, so well called Maui-ware-ware, and having eaten food, they thoughtlessly began cutting and crimping the fish. Then again its head turned this way and that; it lashed the foaming seas with its tail and fins; it struggled, and its back was thrown into



Saddle-back, *Tieke* (Creadion carunculatus), old and young (⅔ nat. size.)



Crow, *Kokako* (Glaucopis cinerea and wilsoni), ($\frac{1}{5}$ nat. size).

ridges and wrinkles. "*Anana!*" cried the brothers; "well done, *TANGA-ROA!* as briskly the fish skips about on dry land as if he were still in the sea!"

"That is the reason why this land, Te Ika-a-Maui, is covered with valleys and ridges, lakes and deep ravines. Had the brothers obeyed the word of *MAUI'* and waited his return, the land would have remained perfectly flat, beautiful to behold.

"The first part of the fish to emerge from the sea was that part of the land which is now the mountain Hiku-rangi; and upon its side it was that the *waka* grounded: indeed the *waka*, its sail and its broken baler may be seen there to this day. Its upper jaw was the part now called Rongo-rongo, its lower jaw Rimu-rapa: its salt water eye was Wanganui-a-te-ra, its fresh water eye Wairarapa: its head was at Tu-raki-rae, Taupo and Tongariro were its belly, and Reinga its tail. Upon the eastern shore, forming the point Matau-a-Maui, lies the fish-hook with which it was hauled from the deep.

"*MAUI'* was incensed with his brothers for their thoughtlessness in thus destroying the flatness of the land, but soon forgot this in meditating a further adventure, for which he again descended to the dwelling of his parents.

"He had heard of an old ancestress, MAHU-IKA, who was the guardian of fire. 'Why,' thought *MAUI'*, 'should we be compelled to guard our fires so carefully lest they be extinguished, and she only have the means for again igniting them?' Thus *MAUI'*, at least to himself, justified every action; and hence it was he received his several names, each on account of some distinguishing characteristic:—

"MAUI-TINI-HANGA, meant MAUI' of many devices;
"MAUI-NUKARAU, meant MAUI' the deceitful;
"MAUI-WHARE-KINO, meant MAUI' of the evil house;
"MAUI-I-TOA, meant MAUI' the valiant;
"MAUI-I-ATAMAI, meant MAUI' the kind-hearted;

nor could any man say what his next action would be, whether good or evil; for though all saw his actions, his intentions were discerned by none.

"No excuse having till now presented itself enabling him to visit MAHU-IKA, *MAUI'* determined to invent one. Early one morning, therefore, he arose, extinguished all the fires in the *kainga*; and afterwards calling for food, he pretended anger at the slaves' delay in preparing it, though they declared that there was no vestige of fire in the whole *kainga*; not so much as a

[662] Taylor, Ika, 28.

smouldering brand. TARANGA, hearing the protestations and chattering of the astonished slaves, and the angry abuse of *MAUI'*, enquired the reason; and learning the cause she ordered the slaves to obtain a fresh supply of fire from MAHU-IKA. But they refused, declaring that she devoured any who approached her; nor would any one of them obey the orders of TARANGA.

" "What talk is this?" said *MAUI'*; "where is the peril in requesting an old woman to give you some fire?"

" "*Ata!*" they cry in disgust; "she devours all who approach her, even as the fire devours the dry brushwood."

" "I will brave her fieriness," said *MAUI'*; "point out the way to me, and we shall see if we are to be deprived of fire through her whims."

" "Be sure you play no tricks on her," said his mother, "or you may bring destruction upon yourself and upon us all."

" "It is my desire to obtain the fire needed by you," said her son dutifully; "after which I shall return."

" "We have heard of your doings," continued his mother; "your cunning too has been revealed to us; and we know that your strength and success are greater than those of other men;—but MAHU-IKA will surely take vengeance if you attempt to deceive her."

"*MAUI'* proceeded along the way pointed out to him, and soon came to the place where the aged woman sat in the sun. For some time he stood silently regarding her; and at last he said, "*E kui e!* old woman! will you rise? where do you keep your fire? I have come to beg some of you."

"She arose, saying, "*Aue*! alas! who can this mortal be?" and he answered, "It is I." "Whence do you come?" said she. "I belong to this country." "Not so," she answered; "your appearance is not like that of its in-dwellers. Do you come from the north-east?" "No." "Do you come from the south-east?" "No." "Are you from the south?" "No." "From the west?" "No." "Do you come, then, from the direction of the wind that blows directly upon me?" and he answered, "I do." "Oh then," she cried, "you are my grand-child. What do you want of me?" "I am come," he told her, "to beg fire of you." "Welcome, welcome! here then is fire for you." To his surprise, she pulled the nail from one of her fingers, and it burned with the fire that flowed after it. This she gave to *MAUI'*, and with it he departed, wondering.

" 'Does then fire lodge in her every finger?' thought our hero, attempting to blow out the fire he had obtained; but still it burned; and not till he cast it into water—*hi!*—it was quenched. Back he went and told the old woman it had gone out: she gave him a second finger-nail. This too he quenched, and she gave him a third, and so on till the tenth. *MAUI'* secured the last; and thought he, 'The aged one seems full of fire, indeed; but whence will she now obtain it?' and again he returned, complaining that the fire had gone out. At once she gave him a nail from one of her toes. One would suppose that her confidence in *MAUI'* equalled his impudence; for again and again he returned, till she had but the one nail left.

"'This fellow is surely playing tricks on me,' thought she as he came for the last one. Out she pulled it; and crying, "There! you have it all now!" she dashed it on the ground, which at once took fire and burnt like the dry hills in the heat of the tenth month. *MAUI'* retreated before the flames; at first slowly, but as they augmented, with more speed, till soon he was flying in hot haste with the scorching flames at his back.

"Behind him he heard the aged one laughing. Hee! hee! hee! but the flames gave him no pause, and at last it seemed as if they would envelop him. He was angry with pain and mortification; and by his magic he caused feathers to grow on his changing form, and wings to bear him upwards. As a fierce *kahu* he soared high above the earth; but the flames leaped higher and burnt his feathers, though so near 'Kiko-rangi' was he that he seemed no bigger than a tiny *ma-tuhi-tuhi*. Flying from the land, in desperation he changed himself into a scaly fish, and plunged headlong into the seas of *TANGA-ROA* foaming far below. *Hu!* no better, but worse! for from the heat of the fire the sea was almost boiling; and *MAUI'* leaping upwards from the bottom to regain the land, brought up the island Waka-ari on his shoulders; and it smoulders with the fierce fires till this day.

"*MAUI'* called aloud on his ancestors the rain-god, on *UA*, and the god of sleet, on *NGA-NGA* to come with the cloud-gods, the hosts of 'AO', to extinguish the fires. The rains fell, but the fires raged on. He called on the storm-gods, on *APU-HAU* and on *APU-MA-TANGI*, and the god of hail-storms, *WHATU*. They came to his call. *UIRA*, too, mixed the fire of his lightning with the flames of MAHU-IKA, and *RANGI-WHENUA* shook the darkened arch of 'Kiko-rangi'. Still the fires raged; and not till the rains fell as it were an ocean from above, driven by *TIU* and *AWHIO-WHIO*, lord of whirlwinds, did the roaring flames subside; and through it all, the shrill laughter of MAHU-IKA fell

[761] ma-tuhi-tuhi, bush wren. **[766] White Island in the Bay of Plenty.**

taunting on the ears of *MAUI'*. Soon the fires were quenched, and the waters rose in floods. But now *MAUI'* laughed; for he saw MAHU-IKA struggling in the swirling waters: he laughed when the water played about her shoulders as the fire had played about his. The water reached her head; and to save the remnant of her fire she cast it into the *totara*, but it would not burn; into the *matai*, but that would not burn; into the *mahoe*, where it burnt but little; into the *kai-ko-mako*, where it burnt well, and fire was saved from destruction.

“*MAUI'* returned to the *kainga*, but met dark looks and angry words. “A fine thing is this you have done,” cried his parents: “you first cause us to be almost devoured in flames, and then drowned in floods: and now fire is quenched, and altogether lost to us. How shall we now build fires to warm us or to cook our food? Evil enough it was that we should be beholden to MAHU-IKA; but is it better now? Do not think that because you have yourself escaped destruction it will be always so: in spite of your *makutu* and your *mana*, evil will befall you.”

“ “Is this a thing to daunt me?” said *MAUI'*; “and shall I cease doing as pleases me because of this adventure? Neither flames nor floods shall prevent me. And as for fire, MAHU-IKA gave you a little, it is true; but of what do you complain when it is now in your midst to take it as you may desire?”

“ “We have no fire, as you well know,” they answered in anger.

“*MAUI'* was silent; but from a *kai-ko-mako* he broke dry boughs, and from them fashioned *kauahi*. Whilst at his request a man held one stick firmly with his foot on the ground, *MAUI'* rubbed the second stick, sharpened to a point, briskly to and fro on the one so held. First it heated and formed a little ball of powder, then it smoked, and then sparkled. He took dry moss; and wrapping the smoking powder in it, he waved it in the air, when lo! a flame! The people did likewise, and they too produced flame. Ah! then indeed abuse changed to praise, and annoyance to admiration. This was truly a hero, though disaster seemed the first-fruits of his actions, and though he likewise bore an unprepossessing front. For you must know that the face of *MAUI'* was ill-favoured; and more so now, from the disfigurement of the fires of MAHU-IKA.

“Passing by a quiet pool, he observed its reflection in the water; and, thought he, ‘It ill becomes a man of my prowess to

[784] A.H.M., II., 110.
[804] Paralleled by the legend of Prometheus.

gaze on an admiring world from such repellant features: handsome should I be as well as brave; a *purotu* as well as a *toa.*'

"Musing thus, he came to his beautiful wife, to ROHE, as she sat weaving *kakahu*; nor did her smiles disperse his gloom, till a sudden thought caused him with laughing eyes to sit at her side.

" "Still like the goddess of morning,—as beautiful as ever, ROHE," said he, beginning his wiles.

" "*Ae?*—never did my lover *MAUI'* say that word."

" "Perhaps he never before, who knows?—saw how truly beautiful is the wife of his heart," he answered.

"Surprise and pleasure strove within, and pleasure possessed her. *MAUI'*, unlike himself, seemed hesitant, unable to find his words. He spoke of his latest feat, of his adventure with MAHUIKA; how some praised it, and some blamed it.

" "That for their blame," cried ROHE, snapping her fingers, "the deed was nothing but praiseworthy: no fiery old ancestress is there now to hold us all in perpetual dread."

" "But this uncouth old face of mine has by her fierce fires been made uglier than ever; and to keep a maid's heart—" and he paused.

" "Not with the face of him could *MAUI'* keep ROHE, and not with it he won her," said she smiling.

" "Indeed no?" said *MAUI'* quickly, "even ROHE found that ill-favoured?"

" "Twisted words have ere now brought broken limbs," said ROHE, "and broken hearts. It is in his eyes that *MAUI'* dwells; those eyes that possess more powerful fires than any sent against him by his ancestress!—Cannot the lover win the maiden's heart though pleading in the dusk, his face unseen?—if in the light it be not comely, what then?—she knows the heart behind it!"

" "Sweet pleader against my own doubts!—Then thou, ROHE, lovest me no less though I am seared with fires?"

" "Speak not of it; thy manliness is the greater;" and softly she touched his face here and there with caressing fingers; "nor to me is thy face ill-favoured, love!"

" "Would it were fair as thine," said *MAUI'*.

" "Little cause were that for joy to ROHE," laughed she; "since from the pillow of his breast maids' eyes would be languorously seeking the eyes of *MAUI'*, the handsome hero!"

" "Much would they dare for him," said he; "for ever women venture most for him whose face is fairest."

“ “No truth in that,” she pouted; “has ROHE been remiss to deserve that rebuke?”

“ “A jest; a jest, my ROHE; and well thou knowest how my heart turns to jesting: whatsoever others may say, I will believe that thou lovest me best.”

“ “I would prove the truth of that,” said ROHE.

“ “Then the fairness of the face is little worth?”

“ “Nothing,” she answered him.

“ “Then we will exchange, thou and I.”

“ROHE was silent, and bewilderment crept into her looks as she gazed on *MAUI'*.

“ “How sayest thou,” continued he; “if so little store should be set on the face of one, wherefore should not I possess thine, and thou mine?”

“ “Is this another of thy strange jests, my love?”

“ “No jest, but earnest,” said he; “a request from him whom above all thou sayest thou lovest.”

“ “Above all do I love him;—but how couldst thou assume a woman's face, even if thou wouldst?”

“ “I have *karakia*,” quoth the man; “enchantments.”

“ “Thou hadst, or here had ROHE never sat,” cried she.

“ “Lo; now thy wrath awakes,” said *MAUI'* smiling, “and robs thy face of prettiness; as for mine—we know the heart need not be ill though the features be uncouth.”

“ROHE made no answer, but her brows were drawn.

“ “We know, too,” continued *MAUI'*, “that the heart is not always smooth and sweet as the outward form might deceive one into supposing.”

“Still she was silent, and he laughed softly. “Thou wilt change, ROHE?” he insinuated.

“ “Will I so?” she cried. “A noble desire, indeed!—a man grown so vain he desires a woman's face in place of his own! Scars are the glory of a brave man; and a face bluff and plain, so it be honest, is the stamp of a man.”

“ “Plain faces best become women also,” urged *MAUI'*; for to such cleaves virtue.”

“ “Worse is this than jest,” she cried, her lips quivering.

“*MAUI'* laughed. “See,” said he; “here's a man skilled in *karakia* and in *makutu*; a man valiant, and a very hero; and his face is as ugly as a *wheku* or grimacing *teko-teko!*—and what need have you for beauty now you have gotten your man?—your

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[901] wheku, grotesque figure in carving. teko-teko, gable ornament.

only care should now be how best to please him; and if giving your beauty do that—’’

‘‘She started up, struggling to keep the tears from her eyes and the tremor from her voice as she said, ‘‘A son of *PUNGA*, indeed, in heart as in feature!’’ and with face burning with shame she left her laughing husband.

‘‘ ‘‘So,’’ mused *MAUI’*; ‘‘I must obtain by guile what is denied to fair words:’’ and as ROHE that night lay sleeping he stood at her side murmuring his *karakia*. Wonderful was the change that passed over her features; for now her face seemed that of ROHE, and now that of *MAUI’*, as the two blended in the transformation; and soon, had one seen the faces only, one would have supposed that it was ROHE who stole quietly smiling from the side of *MAUI’* sleeping!

‘‘Awaking in forgetfulness of what had occurred the day before, and in ignorance of what had taken place during the night, ROHE arose and went singing to the waterside. There suddenly she saw—was it a *kehua?*—her heart failed her: for her own face laughed to her from the other side of the stream: but it was set on a man’s form, and perplexity increased her dread of the omen. She glanced into the water over which she bent, and lo! the unsmiling face and widely-opened eyes of *MAUI’* looked up towards her—the face of *MAUI’* on the form of a woman! Fearfully she glanced around, when a well-known voice asked her, ‘‘Art thou so afraid of thy *MAUI’* now that he speaks to thee from thine own lips?’’

‘‘Then she understood, and sobs burst from her heart. No word she spoke, but fled; fled to ‘Reinga’, the land of shadows; past ‘Au-toi’, the world of *WHIRO*, to ‘Uranga-o-te-Ra’, the fifth underworld, where she in darkness dwells sorrowing.

‘‘ ‘‘My *mana!*’’ cried *MAUI’*; ‘‘my luck! well it is I gat her beauty ere she thus descended to the nether worlds; for there her face may fair or foul, and no man know of it.’’

‘‘Another wife had *MAUI’*; her name was RAU-KURA, and she too was beautiful. Coming one noon from adventures, he found her swollen-eyed with weeping, and mournful. ‘What!’ thought *MAUI’*, ‘has a *tangi* been already afoot?’ and he said to her ‘‘What is amiss, RAU’, that you have been weeping?’’

‘‘She related how, dipping water from the stream, the *taniwha* ‘‘*Tuna-rua*’’ had appeared; and striking her with his tail he had tumbled her into the stream, where he insulted her: and further, as she scrambled hastily from the stream, he uttered against her a *kanga*, a curse, of the kind called *tapa-tapa*; for he said, ‘‘Ah! RAU-KURA; too quickly am I deserted by thee; for any man might with pride wear a *rau-kura* comely as thou art!’’

‘‘ ‘‘The insult and the *kanga*,’’ said RAU-KURA, ‘‘affect the husband equally with the wife, and the deed calls for *utu* of blood.’’

‘‘No need to instruct *MAUI’* in his duty; an angry man was he;—eager, moreover, for another adventure.

‘‘ ‘‘Come,’’ said he; ‘‘we will to the stream; ‘‘*Tuna-rua*’’ shall never utter praise or *tapa-tapa* more. Is he indeed so contumelious to the fire-bearer and to the sun-snarer?—Come; with charm and with *toki* shall he be dispatched; thou bearest the one, and the other is in my hand.’’

‘‘She followed her husband; willingly, yet in trepidation; and whilst he hid in a thicket near by, she stood alluringly displaying her charms by the side of the stream. One might suppose she was MA-RIKO’, newly sprung from the sunbeam, as she timorously waded out knee-deep, bending and beating the water with her open palms. Had ‘‘*Tuna-rua*’’ been near, he would surely have caught her in his embraces; for even *MAUI’* admired her glossy and abundant hair, and the soft young curves of side and breast and shoulder. Seeing nothing, and hearing nothing, she stepped in farther;—perhaps the *taniwha* was gone; perhaps he perceived the trap;—who could say? But no; a ripple preceding him, there he came swiftly swimming; and she, perceiving him, dashed to the bank, up which she clambered, wide-eyed and trembling, the sudden fear catching her quickened breath.

‘‘She escaped his clutch; and up and down swam the *taniwha*, and to and fro, eyeing her as she stood above him with gleaming limbs and heaving breast, and glowing eyes.

‘‘ ‘‘Dost fear me then,’’ said ‘‘*Tuna-rua*’’, ‘‘that thus thou fleest? Are not the waters pleasant to breast and limb?’’

‘‘ ‘‘*Ae*,’’ she answered coyly; ‘‘but as pleasant are these green and shady banks.’’

‘‘She grasped the slender branch of a *rohutu* that leaned over the water, which swaying, shook into the stream the clustering white flowers, amongst which the dark body of the *taniwha* swam.

‘‘ ‘‘The sun sparkles in my ripples, and the blossoms adorn them,’’ said he.

‘‘ ‘‘The deep moss is soft couch in the shade of the *rohutu*,’’ she rejoined.

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[947] rau-kura, a plume.

" "Thou art afraid," said he with a laugh.

" "Fear was born of surprise, but is already gone," she answered; "and I have a husband," she added, turning away her eyes.

" "What an I seek the couch of mosses?" said he.

" "Lo, I am there."

"Still up and down swam the *taniwha*, and to and fro; in mid-stream, and close under the bank; his baleful eyes were turned upwards, tempting his timid heart with fulfilment of its desires. "What an I leave my flashing waters?" said he.

" "Lo, I am waiting," she answered; and with her naked foot she thrust a stone from its bed in the moss; it splashed into the stream; and as he still swam below her, "'tis thou who art afraid," said she.

" 'I am spurned like the stone,' thought "*Tuna-rua*"; and he swam towards the bank. "If I approach thee, thy back and flying heels only will be shewn me."

" "Where I am, there I remain," she said; adding softly, "wherefore should I fear?" For *MAUI'* was in her thoughts, as well that silently laughing hero knew.

"Out came "*Tuna-rua*": his ugly length lay along the bank, and slowly he approached her now trembling form. "He cometh close," she murmured, when—ho! the sudden blows he received in place of expected caresses! *MAUI'* was at his side with his whetted *toki*, with '*Ma-tori-tori*': he beat him, he battered him; the blood flowed, and "*Tuna-rua*" roared and writhed with pain and anger. He doubled towards the stream; he endeavoured to roll into the water; but *MAUI'* anticipated and frustrated every attempt; and "*Tuna-rua*", baffled and beaten, struggled less and less, till at length even his tail lay still on the crushed and trampled moss.

"*MAUI'* cut him in pieces; but though in the form of a *taniwha* he no longed lived, new and strange shapes were assumed by his dissevered body. From his head, flung by *MAUI'* into the sea, sprang the huge, twisting *koiro*; from his trunk, flung into the stream, arose the many kinds of wriggling, slimy *tuna*. A noisy *kakariki* sat watching the conflict; and its head being splashed with blood, red it has remained till this day. A *pukeko*, too, running past towards the sedgy *raupo*, its beak and legs were smeared with blood; nor has it till this day been able to

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[1020] koiro, conger eel.
[1022] kakariki, the parrakeet. The Antipodes parrakeet, which may be assumed not to have seen the adventure, has no red on its head.

remove the red stain, though constantly it wades through cleansing water. The neighbouring trees also were splashed with blood; and even now can be seen the kinds of trees growing in that place; they were *totara, rimu, matai, tawhai* and *toa-toa*; for cut one of these, and you will see that its sap is red, the hue of blood. *MAUI'* flung the tail into the forest; and from it sprang the *kareao*, the *pirita* vine; and from the sinews of the tail sprang the innumerable *aka* vines that still couple tree to tree.

" "A battle well worth the prize," said *MAUI'*; "seeing thee thus alluring, I almost wished I were the *taniwha*; *ae*, even to see the arts whilst knowing them to be assumed. Powerful *karakia* indeed fell from thy lips, beautiful with *moko*; come; I will purify myself in the stream, and thou shalt charm me homewards with those fatal sidelong glances."

"Thus will a maiden, resting secure on the arm of one man, lure another to his destruction.

"Not only in great achievements was *MAUI'* successful; but in the spearing of birds, and in the trapping of *tuna* and hooking of other fish, he was more successful than his elder brothers. They speared their birds it is true; but unless struck in a vital part the birds escaped; whereas every bird that the spear of *MAUI'* entered, was secured by him. The reason was that the spear, the *here* of *MAUI'*, had a barb (*ka-niwha-niwha*), whilst those of the MAUI-WARE-WARE had none. Seeing birds fluttering at his spear-point, yet unable to escape, they suspected that it was held there by something more than mere *karakia*, and on their return requested to see his *here*. He had, however, privily removed the barb; and shewing them his spear, lo! it was even as their own. "He is learned in the arts of the god of magic, of *PURA-KAU*," said they.

"Again, when they set their *hinaki* to trap *tuna*, their *hinaki* might indeed contain a few of the luscious fish, but *MAUI'* had ado to drag his traps from the water, so heavy were they with the fish. They asked to see his *hinaki*, but they found it no different from their own; for *MAUI'* had removed the *tohi* at the mouth, which *tohi* it was that had prevented the escape of the *tuna*.

"When they went a-fishing, too, though they indeed hooked the fish, ere they could draw them from the water they wriggled free; whereas not one escaped from the hook of *MAUI'*. Their hooks were plain, but that of *MAUI'* had a *niwha*, a barb.

"Because of this unvarying success of *MAUI-POTIKI*, his elder brothers at last would on no account hunt or fish with him, and refused to allow him to accompany them in their expeditions.

" "*Hi!*" said *MAUI'* contemptuously; "there may be others content to fish with a man who has *mana*: others may not be so envious of my superior skill."

"To the husband of his sister HINA-URI, to *IRA-WARU*, went *MAUI'*, and proposed to go a-fishing. *IRA-WARU* acquiesced, and preparations were made for the morrow.

"*MAUI'* arose, however, with the omens against him. In the early morning, before leaving his *whare*, he fancied he heard the chirp of a *moko-ta*, a house-lizard; and his left foot stumbled as he went towards the *ama-tia-tia*. They pushed the *ama-tia'* over the skids (*neke*), and whilst *IRA-WARU* carried these out of reach of the tide, *MAUI'* sat on the stern of the *ama-tia'* as it lay near the water's edge on the flat, wet sand. Looking down, he started to see a face glancing up at him. It was the face of ROHE; and forgetting for the moment that he by *makutu* had made that face his own, he waited for a smile. Soon a grim smile wreathed the lips, and the earnestness of the eyes was broken in twinkles: *MAUI'* remembered; and though the smile lingered, ROHE faded from his thoughts. *IRA-WARU* returned: pushing out the *ama-tia'*, they soon reached the fishing ground; and *MAUI'* sitting in the stern, his kinsman in the bows, they let out their lines.

"Then it was that whilst *MAUI'* had the nibbles, *IRA-WARU* caught the fish. 'Our hooks are alike,' thought *MAUI'*;—'or stay; *IRA-WARU* fixed a new *puhi* to his yesterday; it may be the *puhi* was enchanted;—ho! if he works by spells, *MAUI'* is his more than match!'—and softly to himself he murmured a powerful *karakia*. He felt the fish at his bait, when strange to say he forgot the words of the *karakia*, and the spell was broken. *IRA-WARU* still hauled up fish after fish, and smiled at the poor luck of his brother-in-law; but it puzzled him that his kinsman met his remarks either with silence or with short answers.

" 'Was *IRA-WARU* murmuring counter-charms?" thought *MAUI'*; but glancing towards him, he seemed only eagerly intent on securing his fish. *MAUI'* would try another *karakia*; and leaning over the *niao*, a frowning face looked up at him. He started: it was the wrathful face of ROHE he saw, and the *karakia* failed him. But he, being nourished by the sea-gods, foolishly disregarded omens, being ignorant, it may be, of their full

[1076] Tregear, M.R., 213.
[1078] ama-tia-tia, a canoe with out-rigger.
[1093] puhi, ornament of white dogs' hair fixed to the shank of the hook.

import; and doggedly he sat, fishing away. But dark thoughts flitted across the twilight of his mind, like *peka-peka* amid the dusky evening shadows, and he felt disheartened, till *IRA-WARU* 1110 said, "Behold; it is time to return."

" "We will fish on instead," said *MAUI'*.

" "But the sun is already tilted over; it is past noon."

" "There remains then half a day," said *MAUI'*, smiling grimly that the jest was his.

"He sat, fishing and musing; and each time he in his forgetfulness leaned over the *niao*, he was met by the serious face below him, until he almost fell to cursing the reflection that so annoyed him. He dared not meet the fierce eyes, his own eyes, burning under the brows of another: the frown disquieted him. 1120 He thought of the smiles that had at one time softened those now hard-set lips, and old vows that he long had forgotten, now rankled in his heart. He put aside such thoughts: he watched his line and the ripples it caused in the fluctuating water:—was he obsessed by evil *atua-kiko-kiko?*—he muttered a *kai-whatu* to avert witchcraft; and his gloomy thoughts were dispersed. He yawned, and settled again to his fishing: nor did the evil omen of his yawning at all disquiet him; quite otherwise: he thought of another *karakia*, and the very thought was as a charm; for *e!* the tugging and jerking at his line! a fish was hooked 1130 without a doubt. Up he hauled it: and it would seem that *IRA-WARU* had also hooked a fish, for he too hauled up eagerly; until at last, their lines inclining to one another, and meeting betwixt bow and stern, it was seen that they were entangled.

" "Let go my line; he is on my hook," cried *MAUI'*.

" "Who has been catching the fish?" taunted his kinsman; "he is on my hook."

"*MAUI'*, provoked by ill-luck, was in no mood for gentle words, and cried angrily, "I say he is on mine; let go!"

"*IRA-WARU* made no answer, but slackened his hold: *MAUI'* 1140 lifted the fish out of the water, and it was seen that his brother-in-law was right. "What did I say?" cried *IRA-WARU* exultantly; "come now; let go my line."

" "Cannot you wait till I take off the fish?" asked *MAUI'* impatiently;—"why! my bait is all gone; there's left only the string, the *pa-kai-kai*!"

[1109] peka-peka, bats.
[1125] atua-kiko-kiko, spirits haunting sick and lunatic people.

"*IRA-WARU* laughed; and whilst *MAUI'* was disengaging the lines, he twitted him with his bad fishing. "You said your elder brothers envied your luck—" he began.

" "Here; take you hook and catch another," *MAUI'* interrupted, and looked about for the bait: but there was no bait to be seen. "What has become of the bait?" he cried impatiently; and after a pause, *IRA-WARU* said, "I ate it."

" "Ate it?—ate the bait?" cried *MAUI'* in wrath.

" "*Ae*; ate the bait!" answered he in the high-pitched tone of his angry kinsman; "am I a lover that I need no food?—can I eat air like a *moa?*"

" "You are a greedy dog," sneered *MAUI'*; "no use fishing here any longer." Even he would not so far desecrate the fishing-ground as to cut up the newly-caught fish for bait.

"Ashore they paddled, reaching it as the flow of the tide was washing over the *pipi* beds, and thousands on thousands of these shell-fish, half-buried in the sand, stood with partly-open shells drawing their nourishment from the foamy water. *IRA-WARU* brought the skids; and when he had placed them in position, *MAUI'* said, "Do you get under and lift the *ama* (outrigger) whilst I shove."

"He did so; but *MAUI'*, jumping above him, pressed with all his weight on the *ama*, *IRA-WARU* bending beneath it.

" "*Aue!*" cried his kinsman; "alas! my back is broken."

"It was so; and he lay on the sand, unable to rise. "This will teach the greedy dog a lesson; for a dog you shall be," said *MAUI'*; and he chanted this *karakia* over his prostrate brother-in-law:—

> " "O stream of the sea! O stream of the ocean! O your great god! O your long god! Startle not, nor tremble; be not prickly. Return it, return it. Oh! you return it to my dog. Come back; come straight to your parent. Fondle me, love me, come a second time, O my dog!"

"By this *karakia* he was bewildered; long and lank hair appeared upon his limbs and his body; his back-bone lengthening, he was ornamented with a short and bushy tail; his limbs and his eyes became small; his face grew pointed, and his ears pricked above his head: his voice disappeared, and all he could say was "*Ao! Ao!*": as is sung in the watch-song of sentinels at night.—

> " "Deceitful MAUI' came, and stamped and broke the back of him who wed Hina-uri, and made him hairy-limbed, and made him answer to the call of "Moi! Moi! come," by loudly answering "Ao!"

[1175] A.H.M., II., 118.
[1179] Description of dog by Colenso, Trans. X., 146.
[1185] A.H.M., II., 121.

“*MAUI’*, returning alone to the *kainga*, was met by HINA-URI, who asked him where her husband was.

“ “Oh! he is down by the *ama-tia’* sorting the fish,” said *MAUI’*.

“She went down to the *ama-tia’*.but could not see her husband, and came back, telling *MAUI’* he was nowhere to be seen.

“ “He is there,” persisted *MAUI’*; “but if indeed you cannot see him, just call “*Moi! Moi! Moi!*”—when he will come.”

“She went; and not seeing him, she called as *MAUI’* bade her; and on the cry “*Moi! Moi!*” the *kuri* came frisking towards her. “*Ao! Ao!*” cried the dog, wagging his tail and looking into her face. She recognised her husband thus transformed; “Why has *MAUI’* done this thing?” she cried; and returning to the *kainga* with the dog gambolling at her side, she again went to her brother, and asked why her husband had been so treated.

“ “His new shape becomes him,” said *MAUI’*; “is not his hair as thick and his tail as bushy as other dogs’?”

“ “But why have you thus evilly changed him into a dog?” said she tearfully.

“ “Ho!” says *MAUI’* with smiling goodwill; “because he ate our bait like one:” and turning aside, he stoops and enters his *whare*.

“Thereafter *MAUI’* beautified the muzzles of dogs with *moko*; and their muzzles have remained black till this day.

“HINA-URI in her sorrow went to the seashore; and removing her clothing, she put on her magic girdle, chanting this *tangi*:—

> “I weep, and to the steep billows of the sea I call, and him, the great, the ocean-god,—to monsters hidden in the sea, to come and me entomb, who now am wrapped in mourning garb. Let, too, the waves their mourning wear, and sleep as sleeps the dead.
>
> “I weep, I call to monster shells of ocean deep, and thou, great wave of endless roar, to come and me engulph. Yes, me, who calling now, implore a mighty throng to come and gratify my keen desire; let the heavens wear their mourning garb, and let me sleep the sleep of death.
>
> “The tide of life glides swiftly past, and mingles all in one great eddying foam. O heaven, now sleeping! rouse thee: rise to power: and O thou earth! awake, exert thy might for me, and open wide the door to my last home, where calm and quiet rest awaits me in the sky.
>
> “The sun declines, and hides in dusky eve; and I to Motu-tapu will depart, the sacred isle. Oh! stay thou voice of mine own heavenly bird —the one bird far in arching heavens, whose voice with double sound now weeps, now sings on ocean coast, close by my Wai-ra-rawa home. Smite me, and thrust me into blackest night, and deepest gloom, where I may stay upon the border-land, and rest submissive to my fate.”

“She then cast herself into the sea, resigning herself to the monsters of the deep.

“*IRA-WARU* played with the other curs of the *kainga*; and to this day dogs seldom bark, but say “*Ao! Ao!*” when called

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[1214] A.H.M., II., 122.

by the very cry of HINA-URI, "*Moi! Moi!*" Because of this transformation, women were thenceforth forbidden to eat dog's flesh.

"That this escapade might the sooner be forgotten, *MAUI'* again left his elder brothers; and journeying here and there, he at one time met and conversed with MARAMA, the shining daughter of *RANGI'*.

"*MAUI'* had been musing on death; he thought it degrading, and an insult to the dignity of man, whom he wished to live for ever. He therefore said to MARAMA, "Let death be very short;" that is, Let men die, but live again, and live forever.

"But she answered, "Let death be very long, that man may sigh and sorrow;" that is, Let man die and return to the world of darkness, and be the cause of grief and wailing to his friends.

"Again *MAUI'* said, "Let man die and live again, even as you die and live again."

"But she answered, "No; let man die and become like soil, and never rise to life again."

"So still, as of old, it is woman who is the cause of death, as man is the origin of life.

"*MAUI'*, descending to the abode of his parents, walked with his father. "My son," said MA-KEA-TU-TARA, "I have heard of your jests and your adventures in other places; how difficulties melt away before you, and success comes ever to meet you; but here you will find that things are not so easily accomplished: without doubt you must be overcome in the end."

" "What disquieting thoughts are these," said *MAUI'*, "blowing like winds through your heart? If they cause disquietude, imprison them in their caves, even as I imprisoned the winds in caves, closing up the entrance with heavy rocks: when too I let them loose, they were still under my control; for upon them I rode through clouds and over forests and foaming seas, chasing the west wind on the wings of the north and of the south."

" "Great words, my son," his father answered; "but you forget that this very west wind you were unable to capture, or in any way restrain; nor has it ever been imprisoned by you. My thoughts are as that wild west wind; they laugh at my attempts to control them, and their numbing breath blows to and fro across my heart."

[1243] A.H.M., II., 91.

[1264] So in Greek mythology the winds were confined in a large cave, subject to the rule of Æolus.

“ “What power is it that threatens me?” asked *MAUI'*.

“ “The great woman of night, my son; HINE-NUI-TE-PO, who has brought death into the world.”

“ “Disperse your forebodings,” said the son; “we shall fearlessly see if man is henceforth to die, or to live forever.”

“ “But the omen; the *pepa* at the ceremony of thy naming; that is it which disquiets me; for it bodes certain death.”

“ “Death to him whose omission it is!” said *MAUI'*.

“ “May it be so,” answered his father; “if the punishment must fall upon one of us, may you, my son, go free!”

“ “What like is this ancestress of mine, this HINE'?”

“ “Fix your eyes upon the far horizon,” said his father; “the flashing yonder, the opening and shutting as it were, is the flashing of her eyes, whose pupils are of *pounamu*. Her hair is as the writhing masses of sea-tangles in rocky bays; her mouth is as the mouth of the fierce *manga*, with teeth sharp as the glistening *tuhua*.”

“ “Is her power greater than that of *TAMA-NUI-TE-RA* whom this hand subdued? With this arm, too, I set back the bounds of the realms of *TANGAROA*, broadening the surface of our mother PAPA' as I drew an island from the deep. I also overcame MAHU-IKA, securing her fires for the use of man.”

“ “It is true, son of my old age; thy *mana* is as the *mana* of the gods: go then; seek thine ancestress, flashing so fiercely out yonder where heaven and earth appear to meet.”

“The adventure determined on, *MAUI'* sought out companions; but men were not the companions he sought. The white-breasted *miro-miro* was one, and the plaintive grey *riro-riro* was one: the restless *ti-waka-waka*, too; and the impudent little *tou-tou-wai*, tiny friend of man; and the white-throated *pio-pio* of broken song: these, and other small birds of *TANE'* the beautifier, were the companions he chose in this his most perilous undertaking.

“ “My little friends,” said our hero, “my heart rejoices to hear your cheerful songs and merry twittering; but let your joyousness be hushed whilst I am creeping into the womb of the old woman lying asleep yonder; for as from the womb comes death, through it must death be overcome. Do not you, O yellow-breasted *hihi*, raise your white tufts and your tail as if still afraid of me; and you, O *tou-tou-wai*, white-banded from breast to tail, do not you harbour ill because of my marking you in

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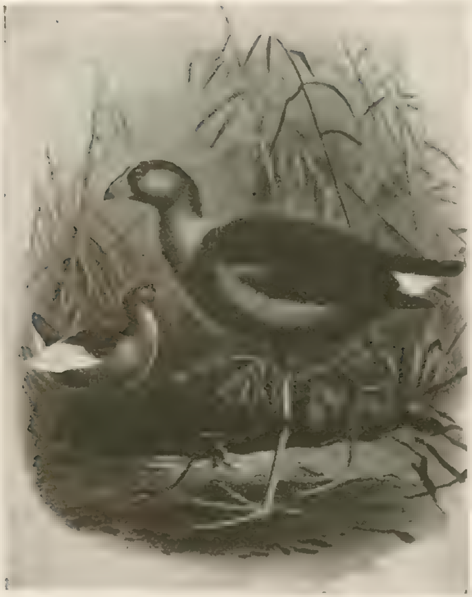
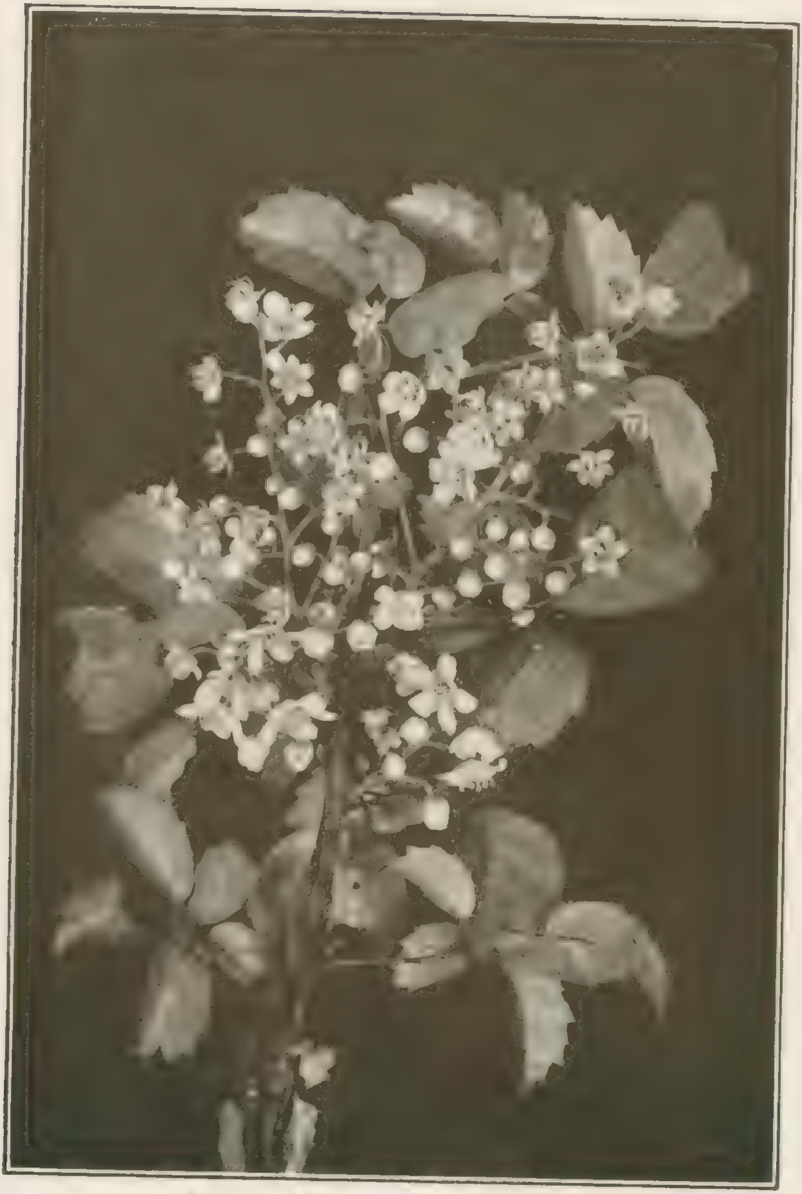
[1289] pounamu, greenstone. [1292] tuhua, obsidian.



Swamp-hen, *Pukeko* (Porphyrio melanonotus)
(¼ nat. size.)



Bush-lawyer, *Tata-ramoa* (Rubus.) (½ nat. size.)

days past; be a cheery impudent friend again, for with all your tininess, you can be bold enough:—I pray you too, O yellow-pouched *tieke*, cease from uttering your alarm-cry of *tiaka-rere!* and flute your soft love-song to the tiny trilling of *riro-riro!*"

"The tiny birds were in truth afraid; "O son!" they said, "you will be killed outright!" but *MAUI'* answered, "Not so; unless indeed you should waken her before I have crept through her body: if you do that, I shall die; but if not, then it is she who shall suffer death, and man thereafter shall live for ever."

"The tiny things grew cheerful again; and merrily their songs sounded in the ears of our hero as he strode to the place of HINE'. 'Was it so dreadful a matter?' he thought; 'never yet had unsuccess attended him;' but sad thoughts obtruding, and his face clouding, the birds were silent. "Sing on, my friends," he cried; and as he smiled, again they sang. And so it was; as the passing thoughts of *MAUI'* swept through his heart, and cheerful or gloomy, were reflected in his face, so the birds were merry with song, or were silent as if in apprehension.

"They came to the place where the dread HINE' lay sleeping; and regarding her terrible aspect, not a smile was on the face of the sun-beater: the birds, too, were voiceless. Again he warned them to make no sound until he had crept through the great woman of night, and emerged from her mouth; but they whispered, "O son! never could we laugh or sing in this presence; too terrible and grim is the look of her." This thought, too, had entered his heart.

"He stripped off his garments, and stood facing the woman with his weapon, his *patu*, firmly tied with its cord to his wrist. The *moko* on his thighs glistened like the beautiful skin of the *tawa-tawa* newly drawn from the water; the *moko* of the *puhoro*, of the scrolled *rape*, and the curved *paki-turi*, the art of UETONGA of the underworld. There he stood, nerving himself for his greatest and most hazardous feat. No self-forgetfulness could here be gained in fury of attack; all must be quietly performed, and victory secured by the intrepidity of silent courage.

"The hearts of the birds were hushed through fear: they uttered no sound as he slowly stepped towards the dread goddess of death.

[1345] There was a tattoo prior to that in curves and spirals: it was called moko-kuri, and consisted of groups of three lines, alternately vertical and horizontal. It has been suggested that the name may have originated in the tattooing of the dog (kuri) by **MAUI'**. For illustration see A.H.M., 1, frontispiece.

"He bent; his head passed the portals; his shoulders entered: the birds were hushed with the terror of it. Yet now that his unsmiling face was invisible, the little things regained their joyousness; and in truth it was a ludicrous thing to see the wriggling man. Watching him, they quite forgot the dreadful HINE'. How that *ti-waka-waka* smiled! It flirted its fan; it could not sit still, seeing the antics of the man before it. Silent laughter shook its tiny body, and it fell backwards from the bough. That checked its mirth: but regaining its place, there was the man still kicking and twisting! It could not hold back its merriment: it giggled. Old HINE' stirred; but the birds, watching *MAUI'*, saw it not. The struggling man, the amusement of the *ti-waka-waka*, so affected the other birds that their tiny cheeks were screwed up with suppressed laughter. Seeing first *MAUI'*, and then its friends, that little *ti-waka-waka* could contain itself no longer, but out trilled its tiny hearty laughter!

"Old HINE' awoke. "*E!* what's this?" she cried; and as the terrified birds made for their coverts, she nipped *MAUI'* in two. So ended the hero; nor has any man since that time eluded the mother of death: as the proverb says, "Man may procreate, but HINE-NUI-TE-PO strangles his offspring.""

Chapter XV.

MOKAI IS MADE A WARRIOR.

Mokai with other youths had listened to the recital of the feats of *MAUI'* the hero, and had admired both the cunning of him of many devices, and the address of the tale-teller, of Karika, in thus setting the hero before their very eyes. Without doubt *MAUI'* had *mana*, which ensured success for many of his feats that to others had been disastrous. Audacity, it seemed, was a requisite in a man of *mana*.

Musing on the tale, Mokai was accosted on the following day by Wana, the son of Pare'. "Ho! slave boy!" cried he, "hast thou heard there is to be a dedication of warriors?" Mokai had heard; for owing to the failure of the embassy, it was deemed expedient to reinforce the ranks of the fighting men; and all youths of ability who had attained an age admitting them to the councils, were to be dedicated to the war-god, to *TU'*. Mokai ardently wished to become a *toa*; but that being a hope too daring for the son of a slave, he answered carelessly, "I have heard it; but no interest have I in things that concern not me."

"Surely;" said Wana; "a slavish mind cannot join in a warrior's joy. Didst thou join with thy fellows in throwing *niti?*"

"I have joined them at *paramako* and at *tu-matia*," said Mokai; "the son of every warrior should share in manly pastimes."

"But not the son of every slave! Boys are bold enough to parry the reeds of *toe-toe*, but may well flee from the sharp and heavy *huata*."

"I have also cast *huata*."

"But have not stood where one might be cast at thee! Do not earn for thyself the rebuke to the boaster 'Thou hast four hands and four legs!' At best thou canst but admire, and at worst envy, the skill that so easily turns aside the certain death of the spear-point. The sodden *kahikatea* cannot burn fiercely like the *rata*, nor can the slave be a *toa*: he may carry, but cannot

[21] games of throwing and warding spears. [26] huata, a barbed spear.

use the weapons consecrated to the red-eyed *TU'*. But I go to the stream, boy, where warriors assemble; get thee to thy slave companions and menial tasks."

The words rankled in the heart of Mokai: was he indeed unable to become a warrior, a *toa*, because his father, once a *rangatira* of *mana*, was now a prisoner of war? True it was, his *mana* was gone; he had been deserted by the *atua* of his *hapu*; but must his son share in that degradation? His wishes directing his footsteps, he found himself near the stream in which the youths were to be dedicated to the god of war. Might he too be thus dedicated! Fear he knew, but had strength of heart to overcome it; death he feared, but in necessity he could meet it as boldly as they. His aspirations were high; might they not raise him above his position? Slaves had by courage and successful daring become leaders of *hapu*: had married women of high birth, and acquired *mana*;—might not he—

"Art too young or too base to bear the arms of *TU'?*" said a voice beside him;—"ha! a slave-boy spying on forbidden ceremonies!" it continued, as Mokai turned and faced the speaker.

In the presence of danger fear leaves the brave man, but his assurance deserts the slave: high mood subdues the cowardly, but inspires the noble:—"I live or die to-day," cried Mokai; "live with warriors, or die at their hands—within me moves the mood for either!" He was surprised at his own audacity; but having chosen his path, he did not shrink from it; "I too, long to be dedicated to the god of war," said he.

"Too mighty is such longing to find nourishment in servile heart," answered the warrior: "as seeds of trees with the fires of *TANE'*, so hearts of men with the fires of *TU'*; both awake, growing, one to a tree, the other to a warrior: but of what use are weeds, either for fruit or for timber? and slaves are as weeds, battening out the baser qualities of *TU'*."

"Yet weeds are also the children of *TANE'*," urged Mokai, "and somewhat of his sap infuses them: if, too, his heart be bold, may not the slave be inspired by some spent breath of *TU'?*"

"*Ae*, spent and foul," answered the warrior, smiling grimly, and turning away; but pondering on the boy's answer, he paused: "What knowledge," said he, "hast thou of weapons or of warfare?"

"Of *tao* I know the positions for single combat, first to fourth; of *hani* against *hani*, first to sixth; of *mere* and *pua-pua* against *tao* I also know the blows and wards, with feint and foin, thrust and throw. The *tao* I can cast forty paces, and transfix a sapling of four fingers at twenty—"

"A flashy trick: the foe is no sapling to stand nor ward."

"I have pierced *papango* swimming and *kukupa* flying."

"More need for strength at grips than dexterity at distance. How deeply canst thou imbed a *tao* in the stem of a *ti-kouka?*"

"I have hidden a hand's breadth."

"And with *mere?*"

"I have broken—"

"Calabashes?—enough of this; by thy words thou hast been with *TU'* in thy tender years: didst thou too, like Tu-tawake, spring from the womb with weapon in either hand and war-cry on thy lips?"

"The *kawa* planted at my naming waxed to a flourishing *karamu!*" said Mokai proudly.

"*Ehi!* but slavish blood like shrewd frosts, must nip the leaves and mar the tree."

"My blood has run in the veins of heroes: no slave was my father though his *hapu* be broken and scattered."

"No pin holds the door of the *riro-riro*: he oft finds his child a changeling—a *koe-koe-a* that deserts him ere the coming of the cold: so with many a sturdy son; the father may be a *toa*, but his seeming offspring,—a *tutua*; a nobody.—Fearest thou death?"

"My manhood will meet it though my youth quail."

"Easy enough when the blood courses and the eye flashes, inspired by *haka* or by the foe closely pressing:—but wilt thou deliberately face death, with chance of escape, but with greater chance of destruction?"

"Even as *MAUI'* braved HINE-NUI-TE-PO?—where man can lead, man can follow."

"Craftily spoken;—then come; and bear thou my spear, that thy presence may have show of reason."

Mokai preceded the warrior in the direction of the stream where the youths were assembled: preceded him, for as yet he was but a slave, unworthy of the weapon of a free-born *toa*. No man would permit another to follow closely behind him, since he thereby placed himself at the mercy of one who, calling to mind, perhaps, some injury of by-gone days, might slay him as *utu*. Still less would a free-man allow a slave to follow him; for greater would be the boast of a slave who had slain a *toa*.

His heart beat high, for none but men and the boys to be dedicated were permitted to be present at the ceremonies, and he incurred high anger, perhaps death. His breath came harder as he thought of his action: death even distant seemed grim and forbidding, and tremors of misgiving caught now and again at his heart. He thought he heard the voice of Wana;—ha! he would show them what a slave could dare!

The trees under which they moved became sparser, and he clearly saw the men and boys at the stream side: they awaited the *tohunga*; and as the trees no longer shielded them from the gaze of those assembled, the breath of Mokai came deeper, and his eyes flashed brighter as he took a firmer grip on the *tao* he bore.

Expectant eyes saw them approach; but lighting on them an instant, were again turned away, till the youths discerned it was the slave boy who walked before the warrior, before Moana-riri. "Moana' has never brought him here?" they murmured.

"*E!* slave-boy! what is this you dare?" cried one.

His friend was silent, and stalked on as if disregarding. The lips of Mokai were dry, and his throat seemed drawn; but he found answer bold enough, "I dare die with men."

"The death of a *kiore*, a rat, is his who ventures here from the *whare* of slaves!—on boys! he will die of fear!"

A half-score bounded forwards: 'If I escape," thought Mokai, 'I shall be as it were pinched in the end of the finger-nail!' He stood erect, poised his spear, and the rush was stayed by his cry, "Death hovers at the side of Mokai!"

"The *kukupa* cries and beats with its wings," cried one; "but it can do no hurt. Prick home, Tihika."

Tihika launched his spear; but Mokai, springing aside, avoided it and grasped it as it passed. "Death can now call twice," he cried. Two more spears, one after another, flew silently towards him: one he parried, the other passed his bent body: another, he bent beneath it; another, he beat it down.

"Surround him," cried an angry voice; for the skill that, displayed by a warrior, would have called for admiration, now roused only exasperation.

For the first time, Moana' spoke. "Have ten youths the courage to brave one slave?" he cried,—"then shall the *hapu* have no lack of *toa!* Put aside weapons, and one by one see who can get a *wiri* on him and give him a throw."

[141] Taylor, Ika, 129.

[157] wiri, a grip in wrestling.

"What! wrestle with a cowardly slave-boy?" cried indignant voices.

"Who parried the spears?" asked the deep voice of Moana'; "and who cast and missed the target? The slave, it seems, can face the spear unflinching, and can, too, turn its course though cast by men of *mana!* Dare no youth fling a spearman?"

Turia, a sturdy youth, accepted the challenge. "I will give the boy a fall," said he, "will cause him regret in deserting his place at weaving and fish-cleaning."

He stepped forward weaponless; and Mokai, likewise unarmed, met him. His heart beat yet faster as he felt the firm arms of his antagonist, of Turia, pressing his sides in the close wrestling grip, the *papa-ringa.* Feet were firmly planted, and backs braced. Mokai waited; but Turia, despising his opponent, at once began the attack. Mokai stood firm. The boys thronged round, and with encouraging shouts urged on their champion. As the struggle was maintained, the men too became interested and eager. The two youths strained at each other; their naked shoulders glowed, their breath came in gasps. Turia with a sudden bend and spring forced Mokai to set a knee on the ground, but the effort made his own footing less secure.—"A throw, a throw," was the cry;—a twist, a fall—but Mokai was not the one below.

Loud and angry were the cries of the disappointed youths; again they could not approve in the slave what had been admirable in Turia. Hands were roughly laid on Mokai; but he sprang to his feet, and twisting himself free, he cried, the blood in his cheeks and fire in his eyes,—"Who else will try a fall with one who was deemed a slave?"—

"The *tohunga!* the *tohunga!*" cried some; and the *tohunga* were among them ere any had thought them near.

"Who is the boy?" asked the *tohunga* Mura; "and wherefore are many hands raised against one stripling?"

"He, a slave crept here to spy on forbidden ceremonies."

"I crept not," cried Mokai; "I came openly and boldly, hoping to earn the death of a brave man, or his honour. Though I bear the name of a slave, my courage is from my ancestors, from *rangatira*; nor have I by any deed brought ignominy upon them."

"But what is thy warrant for venturing on forbidden places?"

"If the lover of women may dare the *tapu* of sacred places, may not the lover of *TU'?*"

[194] Colenso, Trans., XII., 128.

"Canst thou with thine arm maintain thee?"

Quoth Moana', "Five spears flung by sons of *rangatira* he parried, and one stout son of a *rangatira* he threw. Who with courage will dare the anger of a host, merits, too, a share of its honour."

Out stepped Pare', the hunter; and said he, "An apter pupil never thrust *here* nor pulled *aho*: is he as apt to cast *tao* and wield *patu*, the *hapu* has secured a man of *mana*."

Men murmured dissent: youths sneered. "A snarer of birds is no snarer of men," said they; but the *tohunga* spoke, and they were silent. "The *taranga* stings if timidly touched," said Mura; "the *taua* boldly approached is disarmed. Let the boy stand a warrior amid warriors."

The decree might not be gainsaid; and Mokai, elate, heeded not the covert glances of contempt cast upon him as he stood amid the youths, awaiting the dedication to *TU'*.

Each youth, in precedent order of rank, was called to enter the running stream. There, with a branch of *karamu*, the *tohunga* sprinkled water over him, rehearsing his lineage from *Kore*, through *RANGI'* and PAPA', even to the last generation of his ancestors, and repeating the *karakia* of dedication. Before *'RA* mounted to the upper heavens in the west, Mokai, thrilled with fearful pleasure, stood naked in the stream: he felt the *mana* of the war-god firing his veins as the *tohunga* murmured the *karakia*:—

> "This is the spirit, the spirit is present, the spirit of this tapu. The boy will be angry; the boy will flame; the boy will be brave; the boy will possess thought. Name this boy, that he may be angry, that he may flame, to make the hail fall. Dedicate him to fight for TU'. Ward off the blow, that he may fight for TU'. The man of war, the toa, leaps, and wards off the blows."

Joyfully he stepped from the water. "Let Mokai henceforth be Mokeke," cried Moana-riri; "too bold is he to be taunted even in name."

"Mokeke let him be," said the youths; "to him we extend our friendship, but our enmity to Mokai."

"Swift change is this, when the fisher becomes a fisher of men," said Wana.

"But where the father taught cunning, the son will teach valour," laughed a youth.

"It shall be seen if lucky omens will always attend him," said Turia, still mortified from his overthrow.

[206] aho, cord of a bird-snare.
[210] taranga, a nettle.
[225] Taylor, Ika, 77.

"At our hands he may prove a stout champion," said another; adding jesting, "methinks I see the day when we shall follow with Mokeke as leader!"

Constraint passed with the jest; though unable to respect, they could at least tolerate him. They dared not disregard the wishes of the *tohunga*;—and well considered, a low-born *tutua* could never attain a rank galling to them. Thus they mused, forgetting that his first stride, from slave to brave, had borne him through the door closed by the custom of generations.

The youths, leaving the clearing, were soon lost to view amid the scattered *whau* trees; and as Moana' stood there alone, the *tohunga*, Mura, approached him. "You think the act was justified?" he said, his keen eyes fixed on the warrior.

"The boy by his boldness deserved it," said Moana' carelessly; for he had learnt that Mura the crafty must be met with caution.

"The *karaka* berry," observed the *tohunga*, "ere fit for food must be roughly handled: then that which gave poison gives nutriment. So with the slave-boy; rough treatment at all hands has stamped out the churlishness of the slave and left the high mood of the *rangatira*."

"Yet son of no churl is he," said Moana'; "his *kapeu* shews no gap; his forefathers were all eldest sons of eldest sons, and he cannot lose the spirit of his ancestors. But misfortune mars *mana*: his father is now a *tutua*; for the gods of his *iwi* having deserted him, his own *hapu*, were it still a *hapu*, would disown him. Among us he is no more than a slave; a remnant from the feast."

"Only because his ancestors had *mana* is the boy like to prove worthy; the good is in the *karaka* though hidden by the evil, and so with him. He may now bear weapons without hurt to us; and his footing was boldly taken."

"His actions will urge on the others, who will not willingly be out-done by the slave-boy; and so far, well: but other slaves may murmur; may lay claim to *mere* and *mana*, and in the end prove masters."

"Did such fear arise, it and its originators were silenced together. It is well, too, if his ambitions raise those of his superiors in rank."

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[261] kapeu. A genealogical rod. It was notched along the edge like a saw, each tooth representing a male ancestor: if the line of succession passed through a female, a gap indicated the fact. Taylor, Ika, 155.

[263] 'cannot lose the spirit of his ancestors.' A proverb, 'He cannot lose the spirit of his ancestors; it must descend to him.' Taylor, Ika, 132.

"New blood makes old blood run faster," said Moana'; "but pray none be shed among the youths; for if Mokeke be near, be sure the blame will be his. He needs a sturdy mood; for his new rank bears with it new and heavy obligations."

"You deem him unworthy?"

"Not so; he has proved otherwise: but others deem him upstart;—well, the boy must win his own respect and *mana*. What he has done, we know: but with so great a change in his fortunes, no man can say what he yet will do: loss of restraint may mar him."

"A higher restraint is on him from this night," said Mura; "the restraint of the *tapu*: for whereas the *atua* of the *hapu* care not for the doings of a slave, they are jealous of a warrior's every action. The eye of the gods is keen, and their hand is swift and sure."

So saying, he left Moana'. A *peka-peka* flittered by, and a *ruru* warned the pallid day that night lay deep in the valleys. 'What,' thought Moana', 'is the object of Mura? for in him no action is without some dark purpose. Does he think to bend Mokeke to evil?—as easily might he climb and sit on the blowhole of the pet of *TINI-RAU!*'

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[298] A proverb, Colenso, Trans., XII., 123.

Chapter XVI.

A NIGHT-ATTACK OMENED.

Mokeke, knowing at least one heart that would rejoice with him in his fortune, hastened to his father, to Kapu. The *whare* having become unpleasantly warm from the crackling and glowing embers, the two had seated themselves in the *mahau*, conversing in subdued voices.

"Now no longer a slave," said Kapu, "still more guarded must be your actions; for these will be observed by keener eyes than those of human masters, by the eyes of the *atua* of the *hapu*. As your *mana*, too, increases, so will your *tapu*, since you approach nearer to the *atua* in absorbing more of their power. It may well be that you will never become isolated like an *ariki* of inherited *mana*, yet the slimmest young *tanekaha* becomes with time great-boled and lofty:—*ae*, as the seed of the *rata*, the sport of breezes, contains a tree that rests on and overtops the greatest in the forests, so he who is the sport of youths may one day over-shadow them all!

"Not alone as warrior in war-craft canst thou gain *mana*, though therein is the root struck; but in the power of thy tongue to subdue the hearts of men as thine arm their bodies, in that may it be more augmented. Thy speech must be ready, and apt with tales, proverbs, and allusions to the past; for these appositely uttered have stung many a lusty mouther to inwardly-gnawing silence.—Thy friend was Moana-riri?—a goodly guide. See thou follow him; for though a *toa* of warlike repute, his is a gentler spirit than the more turbulent ones about him."

"No bolder *toa* ever graced *moko*," said Mokeke; "not over gentle is Moana'."

"*He ata!*" said Kapu; "but a calm demeanour may cover the bravest heart. Though the palisades be trim, and no clamour issue thence, is the *pa* guarded only by women?—quite otherwise: he courts repulse who assaults it. And thou art a warrior!—'tis true, the blood, though itself hidden, is revealed in every action; no deed of *MAUI'* but proclaimed *MAUI'* as its doer.

[28] He ata!—True!

"Remember, then, the wise sayings of old;—here is one, 'A *tawa* pulp; he only runs away'."

"*Ae!*" cried Mokeke; "and as good is its fellow,—'Well done, *tawa* kernel fighting away!' "

"Similar, too, is this one,—'Lo, the *maire* wedge!' for before the determined warrior a host splits and falls way as logs before the wedge of *maire*."

"That too," said Mokeke, perceiving the drift of his father, "that too has its fellow,—'Stand firm as the surf-beaten rock in the ocean.' "

"Again," continued Kapu, 'Shake off the sapwood of the *totara* and let the hard heart-wood only stand.' "

"And a small number of heart-wood warriors may overcome a loosely-formed host; for, 'The stars are many, but a little black cloud hides them.' "

"Not alone in warfare may honour be won, as they know who heed the saying 'In days of peace, be peaceful; in days of war, be warlike.' "

"So with another; 'Sleeping are the eyes of the eel-fisher; wakeful are the eyes of the war-fisher.' "

"No warrior is esteemed who is full of hard words for his inferiors, or of slanderous words for his equals; men say 'A thrown spear, if warded off, passes away; the spoken spear wounds deeply.' "

"*Ae*," said Mokeke, "and is with difficulty parried; for 'A spoken spear cannot be warded off; a wooden spear may easily be warded.' "

"Remember, too, that he who slanders will himself be slandered; and he who despises others will by others be despised, till he say 'I am going about gathering, bit by bit, the bitter leaves of the *pororua*;' for he hears nothing but bitter words against him on all sides."

"Till also he cry 'Oh for impenetrable mats to oppose against the stings of the sting-rays (*whai*) of Arai-te-uru!' "

"It is well," said Kapu with approval; "a saying of old stands against much clamour. Yet though the oratory of the warrior aid his arm in subduing men, he is little worthy who cannot trace with assurance the lines of his ancestors, relating their virtues and their signal achievements. And forget not, when perhaps thy companions taunt thee with the degradation of slave, that thou, having common ancestors with them, art sprung

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[35, etc.] Proverbs, Colenso, Trans., XII., 123, etc.
[44] sapwood, taitea; heart-wood, taikaka.

from the elder stem, and hast so the nobler descent. For so it is; in the days of old our ancestors and theirs dwelt together, sons of one father. They strove together, as strove the sons of *RANGI'* and PAPA'; and when kindred are inflamed to war, their fighting is the fiercest. This too is worthy counsel; neither faith nor pity harbours in him whose kin thou harmest, youth though he be: the grandson is ever the avenger."

From the gods, generation by generation, Kapu had traced their descent, telling Mokeke of the noted deeds of each ancestor. "Tama-rakei," said he, "was a *toa* from whom seemed to come the very breath of *TU'*. He fought with brothers as with strangers, and feared was his *mana*. In battle, where others struck wildly, his every blow slew or disabled. By him a cliff-set *pa* was beleaguered; days and nights they had hemmed it in, sapping and assaulting. The *katua*, its main stockade, was destroyed, and many men had fallen, when one dusky even, a dense mist from the upper hills having descended and shrouded the *pa*, its *rangatira*, Morea, was seen to leap the remaining defences, running before them in the direction of the steep cliff flanking the *pa*. Tama' pursued; and Morea, running slowly as if exhausted, stumbled as his pursuer overtook him. Ere Tama' could recover, he tripped,— and fell headlong down the cliff, whose edge the mist had concealed. The stumble was purposed; for Morea, springing to his feet, turned in defiance towards his eagerly watching foes, crying, "Where Tama' descends hastily, Morea descends at leisure: he may follow who seeks adventure." He stooped, and vanished down the cliff by a hidden path ere the exasperated warriors reached the edge, where they stood peering into the misty depths, but seeing nothing. Weapons and stones were hurled after the fugitive, and rocks were rolled down; but Morea cried laughing from below, "One path at least was hidden; and perhaps more than one." Another there must have been, for the *pa* was deserted at morn. A son of Tama' stood at the cliff-edge; and stung with shame to think that he whose cunning had caused the death of his father taunted them so near at hand, he cried, "Where one may venture another may follow: one shall speed as my father sped, be it Morea or I." So saying, he cautiously descended on the perilous path, his spear extended, probing as he went. The warriors waited, eyes and ears tense with expectation. Soon they heard a cry, and a shout "He who dares the venture dares also death."

"The son of Tama' returned not. He was a younger son, and the line passed on unbroken through Hara-pakai; so called since when assailed by numbers, he scaled a steep hill-side; and hurling thence a missile, he by chance slew a noted *rangatira* pursuing. He it was who, when a neighbouring *hapu* refused alliance, attacked it and carried off or slew the slaves and women. He left the men of rank, *toa* and *rangatira*, in possession of their *pa*; but these, having no one of inferior rank to perform the duties forbidden to men of *tapu* like themselves, were in sore straits; and must needs humbly follow the raiders, begging for the very alliance they had themselves refused to give.

"The son of HARA' was KARAMU. The *kawa* planted by the *tohunga* at his naming, became a tree in a single night; and he as swiftly grew to be a noted *toa*, rendering yet more sacred the tree from which he took his name.

"From him sprang HIKA-WERA, who in a sea-side fray was speared in the arm with a poisoned weapon: he bade them sever the limb and sear the stump; and thenceforth swayed more widely with one arm than erst with two.

"An only son, MOTAI, was begotten by him, and he was born on the sea. His parents, visiting relatives, were coasting from *pa* to *pa*, when his mother, MINA, gazing seawards, beheld with terror the crest of an approaching *taniwha*. She cried out, whereon the monster disappeared, and was not again seen: but the fear inspired by it was not so easily lost. The *waka* was headed for the shore, and all arms strained at the paddles; but MINA was seized with pains of childbirth, and the child MO-TAI was born ere the broken water was reached. Some say that to the *taniwha* MO-TAI owed his boldness and success in sea-faring; some, too, say that through it was caused his death, for he perished in the seas on which he was born.

"Two sons had this MO-TAI, both warriors. Even as youths *TU'* knew them as sons, and HINE' of the darkness sped many a keen messenger from their hands; for expert as spearmen, whilst other youths flung their darts of *toe-toe*, these joined with the *taua* in the terror-inspiring *haka*: when their eyes should have glowed with love, they glinted with the fire of battle. HUPANA was the elder, and HURI the younger: and know, my son: the ancestor of thy now contemptuous companions was HURI; but thine was HUPANA. Like an evil *atua* the spirit of MO-TAI rose from the ocean spray; for when tidings of his drowning came, in the hearts of both brothers arose the determination to take his place as head of the *iwi*. The succession should have passed to

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[147] In this way Æneas traces his descent from the gods. See Iliad, Book XX., line 252, of Pope's translation.

HUPANA; but with HURI lay the skill that, in a war between equals, snatches the victory. 'His head smote off his brother's,' as the orators say; and since that day, our *hapu*, never subdued, has ever been the under man in the fall. The fires of the rival brothers smouldered in the hearts of their descendants, and never a generation has passed but *TU'* breathed it into flame.—Upon the shoulders of my son, it would seem, is laid the burden of vengeance.''

KAPU was silent; and MOKEKE, feeling the cold of the darkening night, drew his mats closer about him. He gazed unwinking before him; his breathing grew harder as new and unimagined vistas opened to his vision. The bare names of ancestors had become living men, calling to him from the grave;—was his the arm for vengeance?—his eyes glittered. What though the *hapu* were mighty?—greater should be the fall. But a pang pierced his bosom;—must friends also perish? Vengeance was in his thoughts, but pity and forgiveness in his heart. By his breathing, hard or broken, his father knew how the feelings strove within him.

''Son, my son,'' said he softly, ''muse well on the teachings of old; the slayer and destroyer, they declare, the gods will destroy and slay: *TU'* in wrath sought vengeance, but in seeking fell. My son, my son, unceasing in our hearts are the mourning voices of bereaved ones; shall these go unregarded?—have no solace? Yet sorrow is the portion both of conqueror and conquered; unceasing as the war-song of victory is the *tangi* for the fallen.

> ''Who shall avenge thee in this world for evil deeds and spiteful words of yore? Ye hosts of lower worlds shall act.
>
> ''I look and watch in vain; my kindred all have left my home.
>
> ''Lift your breast-ornament, and lay it on the sacred place, and look contemptuous, till Hiki-hiki and Rapa-rapa weep.
>
> ''Let **TINI-RAU** arise and fly, and skim along the ocean waves. 'Twas there you met the evil blow, and not at Whanga-paraoa. At Whaka-moe-toka they bound with new-cut flax thy mangled corse, and laid it as in sleep where Pou and Hine dwelt. Aloud with chant they cried, and offerings made to gods of Raro-tonga, praying for stern revenge and retribution dire o'er all the world—to Nuku-mea and even to Hawaiki.''

KAPU murmured this lament; he arose, and leaving MOKEKE, disappeared into the darkness. Nor was MOKEKE dry-eyed, so powerful is a song of old to awaken the emotions of the heart. It was as if the very voice of the long-dead mourner lived again, wailing for pity, and calling for retribution. Only half understood was the cry from the past, and half understood were the feelings it aroused in the bosom. 'Who shall avenge thee in this

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[185] A.H.M., II., 141.

[191] The bay immediately west of Cape Runaway was called Whanga-paraoa, and was the landing-place of the first canoes of the migration from Hawaiki.

world? . . . Ye hosts of lower worlds shall act . . . ' Was it vengeance, or forbearance that should inspire his actions? This way and that his emotions surged; love and hate alternately lifted him above or submerged him in passionate desire. "As best becomes a warrior will I live," said Mokeke to himself, and arose at peace with the living and the dead.

As he arose, a humming began in his ear. It continued, and he began to question the omen. "Is it sickness?—" he whispered; "is it death?—is it *muru?*—is it accident?—is it murder?—is it *makutu?*—is it theft?—is it night-attacks?—" and at the question 'is it night-attacks' the humming ceased, indicating clearly that a night-attack was meditated; but by whom, whether friends or foes, Mokeke was puzzled to decide.

Should he disclose the omen to the *tohunga*, or to his new companions—his scornful comrades? Wrath might follow his neglect, but ridicule would certainly follow his presumption. "The slave aspires, too, to omens!" they would say. No matter: he would show them that the *atua* choose whom they will as their *kaupapa*, their oracle: that a slave might have *mana*;—a slave?—almost he had forgotten!—no slave was he; his deeds in life would shew it, and in his death they might know it when they scraped his bones!

Still hesitant he lingered; he saw the sneer of Wana: was his fear of future ridicule greater than his fear of the present omen? He shivered as he stood there: the oppression of the *atua* seemed to increase the cold of the night air, windless and silent save for the low murmur from the ocean, pausing between the ebb and flow. A *ruru* cried from the hill-side. He heard the snapping of branches, followed by a dull crash as some bough, dead and crumbling with age, at last fell to the earth. The dazed *kaka* raised a short clamour against being disturbed, and all was again silent. 'Another evil omen; a *takiari*;' thought Mokeke, and shuddered; for by this omen he knew evil was to overtake him. Terror-stricken he listened, seeming to hear a rustling as of spirits around him: he fancied, too, that high above he heard a sound of running water, with which was blended human voices. Cold arms seemed twining about him, and icy fingers clutched his heart. Another branch fell; soon another, and even a fourth. The disaster, then, menaced the whole *hapu*. Mokeke breathed more freely to think that not on himself only must fall

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[223] The bones of men of high descent were deep red in colour; those of the lowly born were lighter. White, M.C.S., 178.

[235] Best, J.P.S., XI., 135.

terrors unknown, invisible. He felt the fingers of the *atua* up and down his spine, the sacred part of man: his knees trembled. Might he battle with any human odds rather than with *atua* unseen;—but ere the cry of dread that rose to his lips escaped him, a hurrying figure sped past him through the doorway. Following it, Mokeke in the ember-light saw his own terror reflected from the face of his shivering father, of Kapu.

Mokeke quickly slid the *tatau* into place, and pegged it firmly over the doorway. Pieces of dry *rimu* were laid on the fire, and father and son sat unspeaking until the flaring wood lighted up the almost dark *whare*, and the cheerful crackling dispelled imagined sounds.

"You heard the dismal omens?" whispered Kapu, breaking the silence. Mokeke signified assent. "The message of the *atua*," continued Kapu, "ever comes clearest when night is deep and calm, other voices being hushed. From yon darkened and windless hill, four times I heard the warning: it presages death to many a dauntless *toa*."

"A night-attack is somewhere meditated," said Mokeke; "for the *atua* in my ear was silent at that question; and as I stood doubtful in the *mahau*, the dread *takiari* sounded from the woods."

Too terrified of the thronging darkness, neither dared propose to warn the warriors. Let the *tohunga* give ear to the omen; what was heard by common men must also be heard by him, and with him lay its interpretation: the speech of the *atua* was such that whilst it terrified men of little *tapu*, it enlightened the *tohunga*: his *tapu* protected him, when others must fall victims to the unseen hand. The two sat gazing into the embers, listening intently: the present moment conceived and brought forth sounds and *atua* begotten by present thoughts, till even the jets of flame from the burning wood, and the thin cracking of the embers, were filled with dire import.

Then, that present dread might be forgotten in contemplating olden terrors, Kapu related tales of many an omen, and ghastly happenings of other days.

"When in the hills our *hapu* was strong and feared," said he, "one *toa* we had, who single-handed could overcome any other two. A giant he was, like Ruaeo of old. Too rash and headstrong for *rangatira*, he never led in battle; but in any desperate undertaking the leadership was tacitly given to Mata-wai, and as tacitly assumed by him. His *mana* as *toa* was unbroken: in many

[281] **Ruaea. A man eleven feet high.**

a fray it chanced that he alone escaped alive; but he was low-born and indiscreet, or he might have been a leader of men.

"It fell on a day that he was set aside with others to *muru* a *rangatira* in a distant part of the *hapu*; but the night before setting out he dreamed a dream. As he related, in his sleep he saw a *rimu* of giant growth, and he climbed the tree, with no object that he could call to mind. He told his dream as he was preparing, nothing loth, to set out with the others; but they warned him that not all his skill and daring could protect him against the warning of a *moe-papa.* "All men know," said they, "that to dream of climbing a tree, or a precipice; wandering astray in the forest; entering a *whare*; are warnings of the *atua* against any projected journey; and should he persist in spite of the *moe-papa,* death was the foe that would beat down his spear."

"He laughed; past immunity blunted even his little caution. "No omen shall bend my will," said he; "did not I a little while gone sleep with my legs and my neck all doubled up to my belly, and next day, despite the omen, the *wha-whati*, did I not slay a half-score, and with hardly a wound to my body?—Omens are tyrants to the fearful, but I fear them not; and will not you come,—lo! I will even enforce the *muru* single-handed!"

"Reluctantly the others accompanied him: they remembered his *mana*, but their hearts harked back to the *moe-papa.* No man may defy an omen, unless indeed he be a *tohunga*, and have *karakia* of sufficient power to counteract the implied evil. Ere the time of fires, two came running; the rest were slain or made prisoners; they had fallen into an ambush as foretold by the omen, and Mata-wai for all his boldness, lay pierced with many spears.

"That night the sleepers near the main gateway heard voices in the air; they heard crying and cursing. Now one cried as if for mercy; again he uttered curses deep and terrible. Affrighted, they huddled together in the darkness, each moment dreading the embodied appearance of those dreadful voices: they muttered such *karakia* as terror permitted them to remember; but sleep and rest held cruelly aloof.

"Towards dawn the cries ceased, and they crept haggard and shuddering towards the *marae*, glancing about furtively as they wakened such neighbours as had slept through the ominous night. As they spoke falteringly together, again they heard a moaning; a cry: and as they stood uncertain, a low impatient call came from beyond the palisades. Cautiously they approached them,

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[289] Shortland, M.R. & M., 36.

[302] Tregear, M.R., 215.

and peering over, there lay the huge body of Mata-wai, maimed and helpless.

"He raised his eyes and saw their fear-drawn faces; but instead of manifesting joy that help was at hand, he was seized with a paroxysm of rage. "Curse ye for *wahine* afraid of the empty darkness," he cried; "curse ye for forsaking a comrade in battle; and curse ye for the agony of half a day and night: may your bodies feed your enemies and your bones point their spears: may your heads be steamed in their food-ovens, and your brains be eaten from food-bearing calabashes." As he cursed, he struggled to his knee; one limb hung broken, and one arm swung uselessly at his side; his body ran blood, and from his back a spear still protruded. Now his voice forsook him, and he glared on them in inarticulate rage. He fell, writhing in death.

"This came of his scorning the *moe-papa*: nor were the curses of the dying man without their result; for of those who heard them, and saw his dreadful, distorted features, not one outlived half the period of the ripening of the *rimu* berry."

Whilst relating this tale, Kapu seemed again to hear the cries he described; and the disquietude occasioned by this fancy, he saw mirrored in the eyes of Mokeke. So filled were both with apprehension, that reality and imagination were inseparable: even from the settling embers sprang loud voices. Again a calling seemed to come from the direction of the river. Kapu glanced towards Mokeke, meeting his wide enquiring eyes. "You hear it?" he whispered, after a pause. "I hear it," answered the son, but neither moved, whilst both shuddered to think of possible dread deeds being enacted so near at hand.

The cries increased: these were no sounds of *atua*, nor of *atua*-tormented mortals. Tremblingly they seized their weapons, and cautiously drawing back the *tatau*, they peered fearfully into the outer darkness. They heard the warrior-summons; and at that human sound their fears vanished; crying in reply, they hastily left the *whare*.

From a glow by the river, long flames shot upwards;—the *wharau*, the shelter-shed of their *waka-pitau* was burning! But they remembered; the hulls of all but one were on the river-side for overhauling: the shelter only would be destroyed;—but no! the ornaments, *rapa* and *ihu*, beautiful with scrolls and carving; the paddles and balers; all were stored in the loft of the *wharau*, lying now amid the leaping flames! Down they hurried

[345] Fifteen months. **[363] waka-pitau, or 'pitau; war canoes.**

and joined the clamorous crowd, jostling and shouting, but doing little to stay the fire.

Slaves who slept in the loft to guard the stored adornments, hastily flung out the carved treasures; for rather than these should perish in the flames, they would themselves die to escape the punishment else assuredly theirs. Meanwhile new cries arose from the water's edge; not a hull was to be found! Foes had stolen on the *wharau* where the largest *'pitau* lay, had fired it, and launching the others had fled.

Nor could they have been long gone; for faintly from the sea came sounds of derisive singing, heard by later comers ere they joined the noisy throng at the *wharau*. The great *'pitau 'Pakiri'*, they rolled on skids from the burning shed. Drenched with water, its charred sides smoked and steamed. Hastily was it manned: six score armed warriors knelt at its thwarts, paddle in hand. *'Pakiri'* quivered, began to glide along the dark water; and, curiously lit by the burning *wharau*, it slid away as if drawn by invisible hands into the gloom.

In the pulsing light, the huddled slaves recounted their terrors. Foes, *atua*-aided, had stolen upon them. Though wide awake, *makutu* had held them motionless. They beheld the foes steal from the river, climb the *arawhata* to the loft, seize paddles and fire the thatch.

"Great lies," cried a warrior, spearing the glib-tongued bondsman; "even were ye awake, darkness had hidden these things from your eyes." The others cowered before his wrathful glances. "Till *'Pakiri'* reprieve you," said he, "live in fear. Pour water on the burning:—the steam shall be as the steam of *hangi* upon whose stones may lie your dismembered bodies."

The slaves obeyed. 'Better fight fierce foes than serve fierce masters,' thought they. When day dawned, the *wharau* lay a desolate heap, black and smoking; but not till the sun was high did *'Pakiri'* return.

As the *kawau* plunges beneath the dark wave, soon emerging with its prey secured, so *'Pakiri'*, swallowed in darkness, now returned, and with double booty: two *waka* followed in its wake. A cry of welcome, "*Haere-mai!*" and the waving of garments, greeted the returned warriors. The *'pitau* neared the landing, when suddenly a *toa*, scored with *moko*, sprang and stood on the side of the hull; and crying, "Though indeed many fish be netted, one breaks free;—snap the meshes who list to follow,"

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[390] arawhata, a ladder.

he dived ere his captors recovered from surprise. Four strove to follow, but spears transfixed them ere they clove the water. Their attempt, unsuccessful for themselves, favoured the attempt of the other. He dived fifteen *maro* ere he reappeared; dived again; nor could any man say where next he would be seen. When his head appeared the second time, therefore, though many spears were flung, none struck him. A *waka* hastily turned in pursuit; but with lusty *tahoe* strokes, arm over arm, he swam for the opposite bank, not far distant. He clambered up, the forest on the sloping hill being refuge from pursuit.

Loud cries followed him. "Run whilst thou may'st run; but thy heart shall yet be roasted; thy head adorn a weaving-stick." He paused, turned towards them, and raising his hand above his head, he clenched his fingers, turned again, and fled. Ha!—he gave the *kapo*; as who should say, "That will I answer at a more convenient season."

The remaining prisoners were securely bound, and taken to the *marae*, whither all thronged to hear how '*Pakiri*' had secured its captives. The foe had split their *taua* and manned the '*pitau* by the river, leaving behind a remnant to fire the *wharau*. These then seized the '*pitau* left for them and followed their companions, but '*Pakiri*' overtook them as they reached the sea, for they were insufficiently manned. A hard chase ensued; but another '*pitau*, also under-manned, lagged behind; and though the thieves called on their god, on *WHIRO*, he turned a deaf ear to their cries. Half-heartedly they fought with the enraged warriors of '*Pakiri*': some perished in their blood, some swam off; the rest were made captive. The other '*pitau* being out of sight, '*Pakiri*' returned.

The cry 'Prepare the *umu*!" sent slaves and women busily moving, with chatter and laughter. The prisoners, fearlessly anticipating death, listened sullenly to the words of the orators. "As the *kahu*, his feathers shorn," said HARA-PAKI, "gazes into the deep heaven where soar his unscathed fellows, so we sit, our '*pitau* stolen;" and observing the grim smiles of some of the captives, he added, "but no less are we fierce, our whetted beaks and talons being unbated: nor do feathers grow slowly.—In you I flesh my talons," said he; and one by one he crushed in the temples of the victims with his coldy-gleaming *mere*.

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[417] tahoe strokes, trudgeon strokes.

[421] Placed on a weaving stick (turu-turu), the preserved head of an enemy would be taunted by the woman whilst at her work.

[424] kapo, the clutch—equivalent to taking up the gauntlet.

Chapter XVII.

TA-WHAKI.

Sullenly the warriors arose on the following day. No means had they for following their foes except by rugged routes across the hills, and these would now be guarded by their wily foes, and ambushes would harry their steps whithersoever they might turn. For many moons they must remain inactive: *tao* and *taiaha*, *mere* and *patu* must be laid aside: with *toki* must trees be felled, and new *'pitau* built before their broken *mana* could be re-established; before full vengeance could be taken.

The youths were exasperated; of what avail was the dedication to *TU'* if they were thus deprived of means for his war? It was as when the fisherman draws to his *waka* a snapping prize, a glittering *manga*; and as he is about to secure it, the line parts; and not only is the fish lost, but also the means for catching him; the valued hook, inlaid with *paua*, and ornamented with *puhi* of dog's hair. They looked askance at Mokeke as the cause of their misfortune: custom had been abrogated, and misfortune had resulted. "It might have been expected," said the boys; "since we took this *tutua* into our company, we men must smart for it."

A call from the *marae* sent all the warriors trooping thither like *kaka* to the sweet *rata* blossoms in the dewy morning. When all were assembled, a space being left in the centre so that the orators might pace up and down as they spoke, Hara-paki stepped out; and after pacing silently for a while, he began:—

"Like *ruru* our foes have stolen upon us," he said; "foes with the heart and courage of *ruru*, though having the beak and talons of *kahu!* Afraid to venture by day, lest our children should attack them as the tiny *riro-riro* and *miro-miro* attack the night-flier. Slaves only dare prowl by night, for these are despised by the *atua*; they have no *mana*."

Approving cries greeted these words. The listeners thought of the many night-hours when they had sat trembling, dreading the powers thronging the darkness: it was clear that he who felt no dread of night was a mere *tutua*, whom the powers utterly disregarded; one so devoid of *mana* that he might even carry cooked food to keep off the *atua* from whose malevolence he was already immune!

"Stealing our *'pitau,*" continued Hara', "they deem themselves secure from our attack; but it shall prove quite otherwise; for that which they have stolen is as a powerful lure to draw us after it, bringing with us destruction for the despoilers. If the present be spent in labour, revenge shall be more sure; and they, seeing our just anger, shall quail before it. They shall prove *rangatira* of the *titoki* year, unable to withstand the onslaught of *rangatira* by birth.

"Let red and black labour together with *toki* and with fire: though the *toki* be small, it is equal to the man, and a little fire can char a great tree. We have the cold moons wherein to build our *'pitau,* and these shall be ready ere the leaves again fall from the *ko-hutu-hutu*, lest our foes deride us, saying, "You lost your *'pitau?*—when *Raumati* comes you will find them by the sprouts!" "

"'Tis well," cried the men; "our hand is ready either for *toki* or for *mere*; and labour with the one shall add to our vigour to use the other."

"But our younger warriors," continued Hara', "burn to display valour. Ill to fast awaiting tardy friends; neither is the mood of the young *toa* bettered by impatience and frustrated designs. A *taua* shall rove hill-wards, and seek a victim for injuries that shall soon have full *utu.*"

More shrill and discordant was the cry that greeted these words. The moodiness of the youths was dissipated by the thought of warriors' pastime near at hand. The *moko* of their faces should be no idle boast: none should taunt them with the words "For what purpose has thy face the *moko?*" As they were willing to suffer the pain inflicted by the *uhi* of the *tohunga*, so they were ready to suffer the keener pain of the *tao* and *taiaha* that should mark their bodies with the *moko* of *TU'*.

No need for further words: the preparations for the war-faring were with the *tohunga*; his was the duty of seeing that all things were *tika*, correct. Whilst the elder warriors, controlling their eagerness, felt prompted to dance the wild *hari* or *haka*, the song of the heels, the younger gave vent to their feelings in excited cries and gestures. "To the *whare-matoro,*" arose the

[46] Proverbs, Colenso, Trans., XII., 116, etc.
[68] Scars of wounds were, in Polynesia, the tattooing of the war-god.

cry; "to the *whare-matoro*:" and thither trooped men and boys. Soon a tale was called for, and Karika to tell the tale.

"Must my breath be ever spent in the telling of tales?" said the burly one; "soon ye will clepe me *kaka*—then wish for pole or noose!"

"A *kaka-kura,* a precious red *kaka*, indeed!" they cried; "but tell the tale, and as long a one as may please thee."

"*Inei?*—the theme then?" said he; and on his fingers he told off names of heroes—"Tama' the ugly one?—or Hutu and his new swing?—or Hatu-patu and the ogress?—or Kae and "*Tutu-nui*"?—or Toi the *kuri* devourer?—or *TA-WHAKI* the goddess-loved?—"

"*TA-WHAKI* be the tale," came cries; "*TA-WHAKI* and lightning and wonder-thunder; of *RONGO-MAI* and his grim uprising; of Tama-i-waho and his enchantments; of wind-blown Karihi and hail-rattling WHAI-TIRI!"

"And so on, and so on," cried Karika; "the tale will be endless as droning of the sea!"

"We delight to sport in its billows."

"Sport then your fill," quoth he, and soon began the tale of the god-mortal.

"From *REHUA,* lord of kindness, sprang many sacred offspring; powers of air, flashing lights, and essences swift as flame. Some dwelt in the upper worlds, and some descended even to 'Kiko-rangi', the abode of the cloud-gods, where they floated as winds that bear the gods whose *aria* are the shouldering clouds. Up and down they wander at will, from the 'Kiko-rangi' of *TA-WHIRI',* to highest 'Nahe-rangi', the abode of *REHUA*, and the place of his sacred temple, of '*Tu-warea'*. These are the generations of *REHUA,* health-dispenser:—

"*REHUA, AO-NUI, AO-ROA, AO-POURI, AO-TOTO, AO-WHERO, TU-KOROKIO, MO-URI-URI, MO-REA-REA, MO-HAKI-TUA, MO-HAKI-ARO, KUPA, WAI-HEMO, IKA-TAU-I-RAKI, MARORO-KI-TU-A-RAKI, TE UIRA, TE KANAPU, TURI-WHAIA,* WHAI-TIRI.

"These powers were gods, and dwelt in the upper worlds: but Kai-tangata was a man, though a *rangatira* of *mana*, and his abode was upon the earth, upon PAPA'. He was a great man of his hands, nor was any *toa* his equal. Throughout the earth his fame had spread; a proven warrior, an *Ika a Whiro* was

[82] **Inei? Is it so?**
[100] **aria, manifestation.**
[114] **Best, J.P.S,, XI., 133.**

he: and now was earth itself become too narrow, so that the noise of his doings floated to heaven, where it fell on the ears of WHAI-TIRI, eighteenth in descent from *REHUA*.

" 'This Kai-tangata,' thought she, 'is upon earth an overlord: a goodly name is his; the 'eater of men'; so mighty is his *mana* that white-fleshed birds and cold-blooded fishes cannot yield sustenance: worthy is he to consort with deities.'

"Swiftly borne upon storm-winds she descended, driving the clouds before her: the heavy hail rattled about her as she moved, and her coming awakened the thunder. Kai-tangata was at this time a-fishing; but he returned, unsuccessful; hungry and storm-beaten; angry with the rumbling god of 'Kiko-rangi' whose hail-stones had beaten him and chilled him, scaring the fish with their incessant plopping in the sea. Returning to his *whare*, behold! there stood beside the doorway a strange woman, of comely appearance, and with the lore of a world's lovers beaming from her eyes.

" "Welcome home," said she.

" "Such welcome is little earned by him who comes empty-handed," said he: "for warily swam the fish, refusing my best baits: belike they were wiser than the fisher; for whilst they have escaped the heat of the oven-stones, he has been frozen with the cold of the hail-stones."

"Whilst speaking, if sullen muttering could be called speech, he had entered the *whare*, bending low as he passed the woman standing at the doorway. He sat warming himself at the ember-fire whilst in the *kauta* his wife prepared his meal, grumbling; "Not a fish has he brought," said she, "no, not one as a relish."

"The strange woman followed him, and shared his mat until his meal were ready for him to go and eat of it:—"I have heard of thee," said she.

" "Of thee have I neither seen nor heard until this hour," quoth he.

" "Thou art Kai-tangata; who eatest the eyes of thy foeman like *puriri* berries, and their bodies like prized *ko-rehe-rehe?*"

" "The foe before mine arm," replies Kai-tangata, "disappears indeed as the *ko-rehe-rehe* at the *hakari*, and the light of their eyes I quench: but gloomy HINE' gets them."

" "Thou eatest them?" said she.

[141] kauta, a cooking-shed.
[149] ko-rehe-rehe, a prized variety of red kumara, Colenso, Trans., XIII., 34.
[151] hakari, a feast.

" "May *TU'* forsake me, and my *mana* fail if I do that," he answers.

" "Is not thy name KAI-TANGATA?"

" "The name that, as the war-cry, maketh stout hearts melt, is my name," says he: "doth that which bringeth fear to others bring joy to thee?"

" "That name, for I am a woman, compelled me, not to flee, but to come. Its *mana* has been noised abroad, and I was minded to see what manner of man he was whose name is become as that of a god. Eatest thou not thy foes, then, O man of war?"

" "My foes I destroy, but do not devour; and as none pass my hand alive, so none pass my lips dead. Enough it is to slay."

"WHAI-TIRI pondered on his words. She had hoped his name had arisen from his actions, for she lusted after flesh. Should she remain, or should she again seek her heavenly abode? But, for the man was such a man, ere she decided, night fell; and no woman durst fare through darkness alone, so WHAI-TIRI remained with KAI-TANGATA.

"Again he went a-fishing, and again he was unsuccessful; all he caught was one lean *tatare*. "Was it for this you fished all day?" said WHAI-TIRI; "let me see your hook." He shewed her the hook. "*E!*" said she contemptuously: "no barb! Whoever could think to catch the nimble children of *TANGA-ROA* on such a thing? Why, the bait itself might wriggle free, and no great effort made! And to presume to entice a son of *PUNGA* from his waters with such a weapon!" The man grew uncomfortable under the scornful torrent of words; and bethinking himself that he was nobly-born, and a man of *mana* withal,—"Cease, O noisy *kaka!*" said he disdainfully. But WHAI-TIRI ceased not, and laughed at the reproof. "This hook," said she producing one, "is filled with *mana*; once past the lips of the fish, there is no escape for him."

"KAI-TANGATA looked covertly at the hook, and as if unconcerned; but the barb, and the sheen of *paua* in the shank, and the elegant *puhi* of white hair, assured him that the hook was indeed better than his own. "Depart," said she, "and herewith catch a *hapuku*."

" "With such a weapon I shall despoil *TANGA-ROA* of all his sons," said he; and paddling to his fishing-ground, he caught a *hapuka* straightway. He brought the fish as an offering to the gods, and WHAI-TIRI offered it, chanting a *karakia* called

[173] tatare, a dog-fish.

"Hapuku". The gods were pleased, and KAI-TANGATA slew the fish of *TANGA-ROA* even as the fish of *TU'*.

"It chanced that whilst he fished joyously at sea, WHAI-TIRI with a hand-net walked along the sea-shore. In their *waka* she observed the brothers TUPEKE-TI and TUPEKE-TA; and plunging into the sea she became as it were a *tipua,* a goblin, swimming beneath the undulating surface. She swam towards the *waka.* "*E!*" said TUPEKE-TI observing her; "is it a man or a bird?" but scarcely had he spoken, standing in the *waka* the better to observe the creature, ere he was pierced by her spear; and falling across the *niao* he slipped into the water. She seized him and thrust him into her net. TUPEKE-TA arose, ran to the middle of the *waka*; but before he could launch the spear poised by him, her swift *koripi* smote him so that he too fell into the sea, and was by her thrust into the net beside his fellow.

"She returned to the shore; and resuming her shape of a woman, she called to the people to help her draw in the net. It was heavy; and as they hauled it into shallow water, they beheld the feet of men, their limbs, and wounded bodies: then as they dragged it on the sand the faces with oozy, staring eyes appeared. "*Aue!*" they cried; "alas! who has dared to slay the relatives of the *kanga*-skilled KAI-TANGATA?" Fleeing, they left her alone, fearing to bring on themselves the unclean *tapu* of the dead.

"Alone WHAI-TIRI bore them to the *kainga.* KAI-TANGATA returned, when she said to him, "There is a sacrifice to be made, and I have procured the victims; for in my womb, O KAI-TANGATA, a child has stirred."

" "I know not the rites," said he.

" "The child is thine and mine," she answered, "and thou shouldst sacrifice to the gods that the child may prosper."

"But in this the man was unskilled. He knew the rites proper for *toa* to know, how to slay and not be slain, how to blind the foe and destroy his strength, how to render himself invisible and his weapons invincible: *karakia* for men he knew, but none for the child: its *tapu* he could not remove. WHAI-TIRI herself therefore performed the necessary ceremonies; and having scraped the bones of the sacrifice, she hung them under the steep-pitched roof. There KAI-TANGATA afterwards perceived them; and wishing to fashion hooks and barbs, he secretly removed some of the bones. With these hooks he caught an abundance of fish;

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[196] 'fish of **TU'**.' Corpses of men slain in battle were known as the fish of **TU'**.

and bringing them to WHAI-TIRI, she cooked and ate of them.

"The gods were angry that the bones of the sacrifice had been thus desecrated, and they took away her sight. "*Aue!*" she moaned; "what is my fault? what have I done to offend the gods? The sun I cannot see, and the pleasant earth is hidden in darkness." She sat alone, silent and sorrowful; and at night she dreamed a dream: for a woman came to her from the underworld and revealed the cause of her affliction. "Because the bones of the sacrifice were fashioned into hooks," said she, "and because thou hast eaten of the fish caught by these hooks, therefore the gods have quenched the light of thine eyes."

"The days and nights were as one long night that lay on her full heavily. Her child was born; but not for her it daily grew fairer, nor did she know the smile of its lips: only its voice she knew, and its shape. The child grew to a sturdy boy, and they called him HEMA.

"On a day KAI-TANGATA sat with HEMA in the sunlight, fondling the boy, when friends coming to see him, they sat conversing by the *whare* in which WHAI-TIRI sat in darkness.

" "What like is she with whom you dwell?" said one; "she whose eyes are dim."

" "Is it of her you ask?" said KAI-TANGATA.

" "*Ae*; of her within."

" "Her skin is like the wind, her skin is like the snow," said he: "her name is WHAI-TIRI."

"They nodded. "In the days of old there was a goddess hight WHAI-TIRI, who composed the *karakia* that parted *RANGI'* and PAPA'. She sprang to life when those twain lay clasped together in the void; and at their rending this was her *karakia*:—

> "Rough be their skin,—so altered by dread, as bramble and nettle, repugnant to feel. So change, for each other, their love into hate. With dire enchantments, oh! sever them, gods, and fill with disgust to each other their days. Engulph them in floods, in ocean and sea. With dire enchantments, oh! sever them, gods. Let love and regret for each other be hate, nor affection nor love of the past live again."

A luckless name was that to give a mortal maid; for as the trees cast a lengthening shadow as *RA'* sinks from 'Tau-mata', so the *mana* of a name extends down the years for good or ill."

"His friends departed, and KAI-TANGATA took the child to its mother, to WHAI-TIRI. She had heard the murmur of their words as she sat there darkling, and she said to her husband, "Of what did you speak with the men but now departed?"

[266] A.H.M., I., 51.

“He answered, “Of what should we speak but of common things between man and man?—we spoke of this and of that.”

“ “Nay, but declare to me the matter of your converse,” said she.

“ “It was of you they enquired,” he answered; “it was of you Whai-tane spoke as we sat in the sunshine together.”

“She sat ashamed; neither stirred, and neither broke silence. Then she turned a sorrowful face towards him, and he, as if she could see, turned his eyes in confusion to the ground.

“*Rau-mati* being well advanced, Kai-tangata daily visited the fishing-grounds ere the *hapuku* should leave for deeper water as the year closed. The grounds lay amongst the rocks, where the water, twenty fathom in depth, washed over sandy patches; for these were the haunts of the *hapuku* during the last half of the year. In shoal water he saw the blunt-snouted *tamure* turning up the sandy bottom for its prey, unequal shelled *pakira* and ridged *pakauri*, or tearing from clustered rocks *kuku* and *porohe*, crushing the hard shells with powerful jaws.

“Each day the sea had yielded its fish without stint; but this day WHAI-TIRI muttered *karakia* that drove the fish from the hook of Kai-tangata, so that wheresoever he cast it, in that place only were no fish to be obtained. Not knowing the cause of his ill-fortune, the man fished on from morn till noon, and almost he slept from the lulling sound of the sea, and the motion of his wave-rocked *waka*. Twice he yawned; and when again that omen came, he turned to the shore, abiding by his luckless lot.

“WHAI-TIRI, as was said, muttered *karakia* on the shore, where she sat with the young child in her arms. To her fellow-wife, to ahi-ahi-o-tahu, she said, “Remain thou here with our young child, with Hema. As for Kai-tangata, he shall fish on, yet without success; for I with my *karakia* have deprived his hook of *mana*, and caused the fish to shun the shadow of him who has aided in my shame, wherefore ye shall know my name to be WHAI-TIRI-WHAKA-PAPA-ROA-A-KAI. When he returns, bid him take two pieces of fresh sea-weed, and dry one in the sun, one over the fire kindled with *kauati*. The first piece he must cast on our *whare*, and breathing on the second piece, cast it into the sea with the *karakia* I shall teach thee. Thereupon he shall again be able to catch food in plenty for our child, for Hema.” The *karakia* for making food plentiful she taught, and continued, “Should Hema live, and growing to

[294] **pakira and pakauri, shellfish.**

man's estate beget a son, then let that son be named *TA-WHAKI*; for restlessly shall he wander, and that not only upon the earth. Should he beget a second son, his name shall be KARIHI. In due time *TA-WHAKI* shall follow me, and shall ascend to the upper worlds, climbing by the root that hangs as if without support, even like the thread floating from the spider in the warm days of *Rau-mati.*''

''As she spoke, there floated a mist from the skies: it swathed WHAI-TIRI so that she was hidden from the eyes of AHI-AHI-O-TAHU; and on the mist again rising as it had come, lo! WHAI-TIRI had disappeared.

''KAI-TANGATA returned, depressed in spirit: he scanned his actions, lest he had broken *tapu* and had so incurred the displeasure of jealous *atua*; but no act could he remember offensive to the unseen ones who were yet, without a doubt, angered. AHI-AHI', filled with fear, met him at the landing; for she dared not remain where a goddess—for who could doubt that WHAI-TIRI was such?—had sat and spoken.

'' ''*Anana!*'' she cried; ''the woman who was, is no more. In very truth, she is a goddess; for as we sat a mist descended and hid her from my sight; and again floating upwards, lo! she too was gone, borne away in the mist; for gaze where I would, naught of her could I see, nor have I seen her since that moment. With us she has left the child; and this ceremony she taught as needful to be done: 'bid him take two pieces of fresh sea-weed, and dry one in the sun, one over the fire kindled with *kauati*. The first piece he must cast on our *whare*, and breathing on the second piece, cast it into the sea with the *karakia* I shall teach thee. Thereupon he shall again be able to catch food in plenty for our child, for HEMA. She taught me the *karakia*, and then the mist descended as I have related.''

''She taught her husband the *karakia*. He performed the ceremonies, and that very night, so powerful was the charm, '*Ika-whenua*' fell from the skies, partly covering the trees, as food for the child: shoals of fish, too, thronged the seas, and there was no lack of sustenance for all. Though she had departed, yet often was heard the rattling of the hail against her thighs as she strode in the upper worlds, even as the *kini-kini* rattles pleasantly against the thighs of the maiden walking upon earth: like a huge bird, too, *AO-PAKA-REA*, deity of the thunder-cloud, flew darkly above them.

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[339] So in the Iliad, deities appeared and disappeared in mists.
[357] kini-kini, a waist-mat or kirtle of flax blades dried in pipes.

"HEMA waxed mightily, begotten by a *toa* and born of a goddess, a mighty man among mighty men. Of all fair women he took the young URU-TONGA to wife, and their first-born son they called *TA-WHAKI*, according to the word of WHAI-TIRI. At the second birth a daughter was born, and her they named PUPU-MAI-NONO. She with *karakia* ever sped the deeds accomplished by her elder brother, by *TA-WHAKI*. A third child was born; and he, being a son, was named KARIHI. The mother's heart was filled with joy to think that now was fulfilled the last wish of their great ancestress; and that her child should ascend in wonderful manner to the upper worlds. But still the bane of the desecrated bones worked evil, and much sorrow was to afflict URU-TONGA ere her life's end.

"To the *kainga* of 'PAIKEA', of 'KEWA', and of 'IHU-PUKU' went HEMA; but returning thence over the perilous seas, the 'PONA-TURI' arose and slew him, retaining his wife as prisoner.

"*TA-WHAKI* was now a youth; and being brave-hearted and fashioned to please the eye, maidens fell through love before him as foes fell through fear. His skill, too, in designing was such that no *whare* could compare with the *whare* built by him, either for the admirable blending of colours in the pattern of the *tuku-tuku* lining the walls, or for the beauty of the carved *poupou* between the *tuku-tuku*. No other *whare* had such comfortable floor-mats, *koaka* and *taka-pau*, as his *whare*, so that to the eye and to the body they were equally pleasing. 'Who would not love such a man?' thought the maidens; 'other maidens might shiver through the cold nights, hiding their limbs in rustling leaves; but the heart's love of *TA-WHAKI* slept warmly on his well-woven *whariki*, folded in his arm and his *taka-pau!*'

"With other maidens, HINE-NUI-A-TE-KAWA looked into the eyes of *TA-WHAKI*; the eyes set full of snares to catch the wilding love-birds haunting the bosoms of young maids. In hers, too, one fluttered, and seemed to sing of mating time, and of nests hidden in the deep and silent valleys, whose trees bear honey and flowers and all sweet things. She went; but no honey did she find, no rest, nor anything save only sorrow, till again she saw them in the laughing eyes of *TA-WHAKI*. Then, indeed, her heart fluttered out as flutters the snared bird; and tighter grew the snare with every word that fell from his lips. But of what

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[374] A.H.M., I., 121. (Paikea, Kewa, and Ihu-puka are names of whales. They probably represent some adverse maritime tribes, like the 'Pona-turi', met by the maori people in their migrations.

avail was this bliss?—or any bliss? Had not her brothers destined her to be the wife of one of their relatives? Yes indeed; so of what use were her new-born desires? Only pain they brought, and not any joy. As a wanderer in a wood, surmounting a hill, sees suddenly between the rifted trees a wonderful scene before him, hills and valleys covered with variegated forest, with here and there a bold rocky peak shouldering through the green foliage, lakes and streams nestled in the ferny deeps, and a waterfall plunging from tree-veiled ledge to tree-veiled abyss, and far beyond the peaceful expanse of ocean and sky with mountains of cloud piled between,—so HINE' suddenly saw a new and wonderful world break like the morning in the eyes of *TA-WHAKI*: when he spoke, too, it was as if the wanderer had heard the tremulous coo of *kukupa*, the fluting of *tieke*, the mellow songs of *kokako*, and the mocking of *tui*. Her heart went sighing out to him as in the inexpressible sweetness of dream.

" "Behold!" said the brothers, "our sister holds an averted head from the *rangatira* chosen for her by us! This fellow *TA-WHAKI* comes, and the eyes of every *kotiro* follow him, and with her eyes her heart, while he moves on so unconcernedly!" But, indeed, HINE' had secured for herself the love of *TA-WHAKI*; and as ardently he desired her as ever she him. This too the brothers discerned, and said they, "Her heart he has lured; him we will lure, and slay him for his presumption."

"They went a-fishing; and as they desired it, *TA-WHAKI* accompanied them; but whilst his thoughts turned to fishing, theirs were bent on murder. *TA-WHAKI* therefore caught the fish, but they were without success. "Enough," said two of the four brothers; "in this thing our *mana* has waned; the fish are *pawera*, and avoid our hooks: let us return, and bathe our heads in the pool 'Rangi-tuhi'." They asked *TA-WHAKI* if he would return with them, and he cheerfully assented. Coming to the sacred pool, to 'Rangi-tuhi', they seated themselves at its edge, and *TA-WHAKI* at once unloosed his long black locks and dipped his head in the pool: as he wrung the moisture from them he murmured this *karakia*:—

> " "Spring up, faint light of dawn. Give my comb to me that I may go to the water—to the pool of 'Rangi-tuhi', yes, to the water of 'Rangi-tuhi':—hearken! oh hearken!"

"Seeing him thus bent and defenceless, the two brothers attacked him, and leaving him for dead they returned to the *kainga*. "Where is *TA-WHAKI*, since ye return alone?" asked

HINE'. "Oh!" they answer; "he is fishing by the reef amid the swirling sea-weed, hooking fine *haku*: but we came away, for not a fish could we draw from the watery deeps." She waited, with an apprehension none the less deep that it appeared without cause, till the other brothers returned. "Where is *TA-WHAKI?*" said she. They, not knowing the answer of their brothers, replied, "Oh! he returned with the others some time since."

"Then HINE' knew she had been deceived; and lonely, full of grief, she went to seek her lover. "*Aue!* the sorrow of heart when life is young," said she; "the hand soon loses the smart from the stinging *taranga*, the body may heal though painfully stung by the *repo*: the child finds comfort with its mother;—but for the wound of my heart, who shall be my comforter?—my tears can be stanched by but one; and now they flow faster at the thought of him." She neared the pool called 'Rangi-tuhi', glancing around fearfully with tear-dimmed eyes. "*TA-WHAKI!*" she called; but dared not call loudly, being afraid of the very echo. "O *TA-WHAKI!* where are you?" A *pukeko* answered by saying "*Ke!*" She hastened to the sound, but the bird ran off, and she saw nothing. Again she called, "O *TA-WHAKI!* where are you?" A *moho* bird answered by saying "*Hu!*" She hastened to that sound, but the bird disappeared into its burrow, and again she saw nothing. Yet again she called, "O *TA-WHAKI!* where are you?" She heard a low answer in these words:—

> "It grows on the hair of your head—on your brow. There the blood glows red—the blood of **TA-WHAKI**, and of **'RA**, and of MARAMA, and of **RANGI-MAHUKI** now seen above."

"Hearing his voice, she hastened towards him;—slowly he raised himself from the thick herbage, chanting as he gazed on his blood-smeared visage reflected from the pool:—

The blood of whom?—Blood of the stars.
The blood of whom?—Blood of the moon.
The blood of whom?—Blood of the sun.
The blood of whom?—Blood of **TA-WHAKI**.
The blood of whom?—Blood of **RANGI-MAHUKI**.

This *karakia* stayed the flow of blood, and brought back his strength; and once again he stood upright beside the sacred pool, the water of 'Rangi-tuhi'.

"As when a thirsty traveller in the hot moons sees high in a *kahikatea* the tempting *tawhara*, the flower of the *kie-kie*, and having climbed and plucked the sweet flower, leans on a decayed bough as he prepares to descend; but the bough breaking, he falls headlong from the height, and is caught in a tangle of springy vines, from which he extricates himself, terrified and trembling, but unhurt, the prize still in his hand,—so HINE' trembled with the terror of falling from her bliss, and wept with the joy of still beholding her heart's treasure living.

"They returned to the *kainga*; and collecting kin and goods they left that place, and built a *pa* on a high hill, rising naked from embosoming trees. As the brown *ka-rewa-rewa*, its eyrie secure in the crag-piled mountains, screams once in its aery flight over the forests, and rouses the weaker-flighted birds to fly from the tree-tops in flocks as if in anger, so *TA-WHAKI* with his war-cry taunted his lowland foes into noisy activity; but as the small birds, having daringly with shrill voices flouted the enemy above, again seek refuge in the deepest woods, so the foes of *TA-WHAKI* were content to shout defiance and retreat trembling to their many-palisaded *pa*.

"One warrior, seeking reputation as slayer of *TA-WHAKI*, climbed stealthily to the *pa* on the hill; and seeing the man he came to slay emerge from the *pa* weaponless, and dressed meanly like a slave, he followed him exultingly as he climbed a jagged peak. Here *TA-WHAKI* threw aside his mean garments, and stood revealed as a very god: for he lifted up his hands, and lo! lightning flashed from his armpits. "A god indeed is *TA-WHAKI*," quoth the man, as down the hill he fled, fear overcoming all desire for concealment.

"For vengeance *TA-WHAKI* now called, and floods descended from the heavens, covering the *pa* of the murderous-minded brothers, so that they and their people perished. 'The overturning of Mata-aho' was the name of that flood, and it was regarded as *utu* for the shedding of the blood of *TA-WHAKI*.

"As *tohunga*, he taught his people *karakia* to counteract all evil, for he could cure as well as kill; was of kindly nature, though an inveterate foe. On a deadly disease afflicting them, he taught the *tohunga* of the people the *karakia* needful for their healing. To the *tohunga* he taught the *karakia* "Mere-uha", and to the *tohunga* of the females the *karakia* "Whaka-tau-maha". At this time he assumed at will the form of a god or the form of a man.

"The moons passing, to *TA-WHAKI* came the thought that his father's death was still unavenged, and his mother still was in captivity to his murderers. To Karihi he said, "Lo! the 'PONATURI' unpunished throng the seas: let us depart and take

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[513] See also page 173, line 419.

[515] A.H.M., I., 59, 60.

utu for the death of our father, and end our mother's bondage." Karihi cheerily consented, and little time passed ere the brothers set out for the borders of the realm of *TANGA-ROA*, the home of the wind and the wave.

"Now, though by day the 'PONA-TURI' sought the dimness of the weedy ocean caves, lurking in the twilight of the deep water, when *KUO* arose with dark night in the east they left the sea and thronged to their house '*Manawa-Tane*', which lay close to the lip of the high tides. There they slept until the greyness in the skies told that *'RA* was soon to emerge from his cave, from 'Rua-o-te-Ra', when they again plunged beneath the waves.

"*TA-WHAKI* and Karihi came, and standing on a low hill at noonday when the birds were silent, they beheld '*Manawa-Tane*' with its steeply-pitched and thatched roof. "*Ea!* the *whare* of the 'PONA-TURI'; the *whare* '*Manawa-Tane*'," said *TA-WHAKI*, and straightway began his *karakia*. So powerful was it that its *mana* was felt by the bones of Hema as they hung under the sloping roof, and they rattled in response. To the ears of their mother, of URU-TONGA, was borne the strange sound of the bones, and she, auguring that her sons were near, wept with joy to think that vengeance was at hand.

"The brothers approached: she beheld their coming, and greeting them with *hongi* she wept over them as she murmured her endearments. "But hasten away, my dear sons; lest your fate be as his whose bones hang above; lest you fall into the hands of the 'PONA-TURI'." But they declared themselves unafraid, and determined to redeem the bones and make an end of the shame of their father. Yet again she entreated them depart for the love of her; her husband indeed was lost, but why should she lose her sons also?

"But Karihi asked her, "At what time will these 'PONA-TURI' rear their heads above the foaming seas and press shorewards?"

" "When the rays of *'RA* only are visible, he having disappeared below the horizon, and when all birds save the *korimako* are silent in the darkened valleys, then they leave the water, as in phosphorescent lines it tumbles over the shoals."

" "What restrained their fierceness, that Hema they should slay, but spare his wife?"

" "Me they hold as prisoner;—for could I indeed leave with them the sacred bones of my heart's love?—and my duty is to sit at the door whilst they sleep, that I may warn them when the first glow of dawn appears in the skies: for this reason they call me TATAU. On my rousing them, soon after the appearance of the **Kawainga*, the stars heralding the dawn, like flocks of white-feathered *tara* they move down the shelving beach, wading and plunging to their watery home."

" "Cannot we conceal ourselves that we may behold all these things?"

" "You cannot conceal yourselves from the sharp-witted 'PONA-TURI'."

"Could not we hide in the thatch, and slay them as they sleep?"

" "It were of no avail, they are too keen of vision."

" "Ho! were their eyes as the eyes of the *kahu*, we have *karakia* to dim them, till they are weak as those of the *ruru* at noon-tide."

" "Do then so, my dear sons, for sake of him who hangs unavenged above us."

" "By what means may they best be destroyed?"

" "Stop up all chinks through which any ray of light might enter," said the mother; "that is your labour, which shall be completed by the rays of *'RA*."

"They did so, and then crept into the thatch, covering themselves so that no man could see the thatch had been disturbed; and there they awaited the coming of the 'PONA-TURI'.

"The sun sinking, and the heat of the day diminishing, mists arose from the water-voiced valleys, and floating upwards, were fired by the low beams of the sun, till the hills, losing their ruggedness, were softened into translucent masses of green and deepest yellow. TATAU sat at the door, her eyes bent sea-wards, thinking of days past. Suddenly before her appeared scurrying masses, as when the sea, beaten by the fierce east gales, flings from its high tides masses of foam that the unabated wind drives inland in flying flakes, lessening as they fly, till amid the dunes they disappear. Innumerably, across the shadowy beach crowded the 'PONA-TURI', an aged one preceding them as scout. He reached the door where URU-TONGA sat, and pausing, sniffed the air. Aha! he detected the odour of human beings! He turned this way and that! but his fellows, whom long security had made careless, pressed around him ere he could be certain, and the odour was lost.

" '*Manawa-Tane*' was ere long filled with the creatures; and crowding together, they were soon in a deep sleep. The brothers

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[592] A beautiful evening effect, when the sun, sinking behind wooded hills, fires the mists rising from rilled valleys till whole ridges, losing definiteness, appear masses of translucent and molten green, saffron and gold.

descended, and whispering, again they asked their mother how best to slay their foes. "Close every crevice as I said," she answered, "and leave the rest to *'RA*; for in his rays they will shrivel up, even as leaves are shrivelled when a fierce fire seizes the forest, and the flames lick up the dead trees in darting tongues, and roar from the flaming heads of *tawa* and *rimu.*"

"As the stars paled, an old man 'PONA-TURI' awoke, and cried, "Ho, TATAU! TATAU! is it dawn?"

" "Not yet," she answered him; "it is yet night; it is lasting night; sleep soundly; sleep on."

"He slept again; but when the first glimmers of dawn appeared another old man awoke and cried, "Ho! TATAU there! is it not yet dawn?"

" "It is yet night," said she; "**Puaka* twinkles in the west, and above him great **Taku-rua* flames. The *waka* of **Tama-re-reti*, turning drifts slowly down the heavens, its anchor high above."

"He slept; and not until the sun was well above the earth did another awake, crying "Ho! TATAU! TATAU! it is surely dawn?"

" "Not yet," she answered; "not yet: though indeed the light of **Puaka* is quenched, and **Ao-tahi* flashes widely dipping in the sea, the **Kawainga* have not yet appeared. Sleep on; sleep soundly on."

" "Ho! the night seems endless," grumbled they; but turning, again they slept.

"Still higher on his path 'Whiti-reia' *'RA* mounted, when again a 'PONA-TURI' asked if it was not yet dawn.

" "*Ae!*" she cried; "the dawn is here indeed; the light is everywhere. Arise, O my sons; let *'RA*, who to mortal man gives day, give night to these your enemies."

"The brothers quickly removed the coverings, and light streamed upon the struggling 'PONA-TURI'. They endeavoured to reach the sea; but as the *takeke* press in shoals against the weirs built by man, endeavouring to follow the receding tide, but are soon left wriggling on the sand, so the 'PONA-TURI' strove vainly to regain the ocean. One, named KANAE, in long leaps made his escape, plunging into the delightful water; and *TONGA-HITI*, god of head-ache, escaped by breaking through the reedy wall: the rest perished.

"The sons removed the bones of their father. Beneath their feet lay the shrivelled forms of their enemies, even as white

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[639] takeke. The young of the smelt were caught by closing at ebb the openings in weirs built across tidal streams.

[642] kanae is the mullet.

pipi, torn from the furrowed sand by tempestuous seas, lie heaped up, parched by the sun. *TA-WHAKI* then kindled fire, and burnt their dead foes and their house together. Returning to their hill-set *pa* with URU-TONGA, they were joyfully greeted by the *hapu*, who then sat in *tangi* over the sacred bones of HEMA.

"*Utu* had now been obtained for the death of HEMA by the 'PONA-TURI', and a *tangi*, sung by widows, bears this ever in mind:—

> " "Keen sorrow day and night, and pain of lacerated flesh, my trembling frame o'erpowers.
>
> " "Oh! would some tohunga enchantments bring, and in the stream revive my soul, and drown my love, that I might grieve no more my loss of him, my all in life, whose form the waves now murmur over in the deep.
>
> " "Go, O loved one! ne'er by me shall all thy fame and noble deeds amidst the crowd be lost.
>
> " "Yes, e'en in war, and all that men call great in sport or love, I'll hold thee forth to public view, e'en as the beauteous prow of waka-pitau attracts the gaze, and rouses shouts of western tribes' applause.
>
> " "I'll hold thee forth as beam of sacred house, all carved around with moko lines of thine own ancient tribe and seers.
>
> " "Oh yes! I know 'twas said of old, the whare where Tatau was, and where the 'Mae-wa-hua' in crowds all met their doom, and slept in death; where voices of the 'Pona-turi' then were hushed to speak no more. So I for thee will joy that full revenge was sought and found, as that for death of Hema amply gained."

"But *TA-WHAKI* again visited the sea-shores, intent on raiding the offspring of HA-PUKU, who had joined with the darkling 'PONA-TURI' in their attack on HEMA. Their home lay far out in the deep sea; and *TA-WHAKI*, thoughtlessly attempting to reach it without the aid of *karakia*, sank in the billows. A *kaiaia*, soaring above, cried loudly—"*Ke, keke, ke.*" *TA-WHAKI* recognised the cry as a call of warning from an ancestor; and gazing around, lo! he saw where a towering billow came threateningly towards him. He assumed an attitude of defiance, hurled this *karakia*,—

> "Ward off the blow. Let it pass by my side. Let it glance, but clear of my skin."

and made a sudden blow at the wave: it glanced off, and passed aside.

"Wrathful that he was unable to walk the waters, he departed to the home of his sister, to 'Puke-ki-tauranga', in order to learn *karakia* to subdue the sea.

" "Behold," said he; "I sought to reach the lair of our foes, and the waters yielded beneath my feet."

" "Did you use the *karakia* to harden the waters?" said PUPU-MAI-NONO.

[656] A.H.M., I., 81.
[665] 'western tribes' applause.' The finest carving was by natives of the East Coast.
[678] kaiaia, a sparrow-hawk.

" "Sooth no," said he.

" "You must first bind fast the waves; lest sinking in their depths you too fall an easy prey to the very ones you desire to subdue. Depart now on your way; but set your feet rather upon the crests than in the hollows of the waves, chanting your *karakia* as you go: I too will chant a *karakia* that shall protect you from the devouring waters.

"*TA-WHAKI* left her, and as he walked upon the now firm water he heard the words of his sister, of PUPU-MAI-NONO,—

> " "My travellers stood on Raro-hara, skipping on Raro-hara:"

and as he moved up and down on the rolling seas, even as the *whiroia*, the bird of storms, seeming in constant peril, yet never meeting the threatening destruction, still PUPU' chanted:—

> " "Pluck the feather from Raro-hara, where they speak of splashing in the expanse of the beautiful ocean before us—the expanse of the beautiful ocean before us. Charm repeated once, charm repeated twice, thrice and even to the tenth time."

"He reached the place where, hidden beneath the foam, lurked the offspring of HA-PUKU, whose kin, as ashes, blew as the wind listed. *TA-WHAKI* called on his ancestors, and stinging showers of hail fell upon his enemies, who fled disorderly. Some plunged blindly to the deeps where lay "*Parata*", and some, seeking the land, concealed themselves in the dense forests.

" 'PARAOA', 'TORE-HU' and 'IHU-PUKU' sought refuge in the huge creatures of mid-ocean that still bear their name. 'PAIKEA', 'UPOKO-HUE' and 'KEWA' hid nearer the shores; 'WHAKA-HAO', long-haired and thick-necked, lay on the shelving rocks, where also congregated soft-furred 'RA-POKA', and 'KEKENO'; and the creatures in whose bodies the seed of HA-PUKU took refuge are still found in like places. From the *kekeno*, too, a custom has been taken: for at the time of breeding, when **Whare-o-te-whiu* wheels upwards from the south-east to mid-sky, and the beams of **Ao-tahi* flash from the south horizon, rival males, desiring to possess the same female, will seize the body of her so desired, and in their eagerness will tear and wound the female they would possess. So when a woman loves away from her *hapu*, and flees with her lover, her friends will come as a *taua-muru*; and the woman, seized between the contending parties oft suffers such hurt that dying, she is lost to both friends and lover.

"Others too, took refuge in creatures still bearing their name; such were 'TO-RIKI', 'TE-NGAKI', 'TA-WAI-TI-ROKI', monsters and

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[701] A.H.M., I., 62. [707] A.H.M., I., 121.
[717] See note to line 374.

taniwha terrible as ever were drawn from cave or *kopua* or dark and noisome den.

"Those flying inland were transformed to trees; and greatest of these are 'MAMAKU': six *maro* in height rears the black-fronded head, on slim, curving, scarred stem at whose pith is the sweet *pitau*, food for man: strips of the fibrous stem, too, are used for lining the walls of *pataka* and other food-stores, for they are proof against the sharp-toothed *kiore*. Almost as tall are 'PONGA': whose fronds are white and hairless, and are used for spreading on the floor of the *whare-puni*: if laid on forest paths, the white undersides uppermost, they glimmer in the darkness, and guide the wayfarer. Still smaller, yet five *maro* in height are the smooth-stemmed 'KA-TO-TE', that grow only in the densest forest.

"All these *hapu*, both those that fled to the mid-ocean and those that fled to the forests, were transformed into the fish and trees now bearing their name, and were driven thither from the second upper world, from 'Waka-maru'.

"Whilst thus warring on his foes, many offspring were born to *TA-WHAKI* on the sea-borders. From his union with various female powers sprang fish and birds: from HINE-TU-A-TAI sprang *koura*, lurking in the holes of the sea-covered rocks. TAMA was the first to use them as food, pulling and coaxing them from their holes, whence is the saying concerning the difficulty of dislodging a *toa* from his stronghold, 'The *koura* pulled from its hole after long coaxing and pulling by TAMA'. From HINE-TU-A-TAI, too, sprang *ra-waru*, the *kokopu* found in inland streams, being without scales, and only few in number. From HA sprang *pu-wai-o*, or *kumu-kumu*, to which *TANGA-ROA* gave its red colour, and its power to groan like a dying man when taken from the water. She also gave birth to *tara-kihi*; and to the red fish *pu-wai-whaka-rua*, the hooking of which is an omen of a north-east wind; and to *ta-kaka*, and *pu-remu-ao-rua*. From PA-RAKI sprang birds, the noisy *karoro*, and red-billed *torea*; and from MUI-NAKO sprang *kuru-patu*, an inland bird, and *kana-kana*, the fish that sucks his way against the stream to the inland waters. So sweet and palatable is he that men, setting their nets in the lower stream, detach

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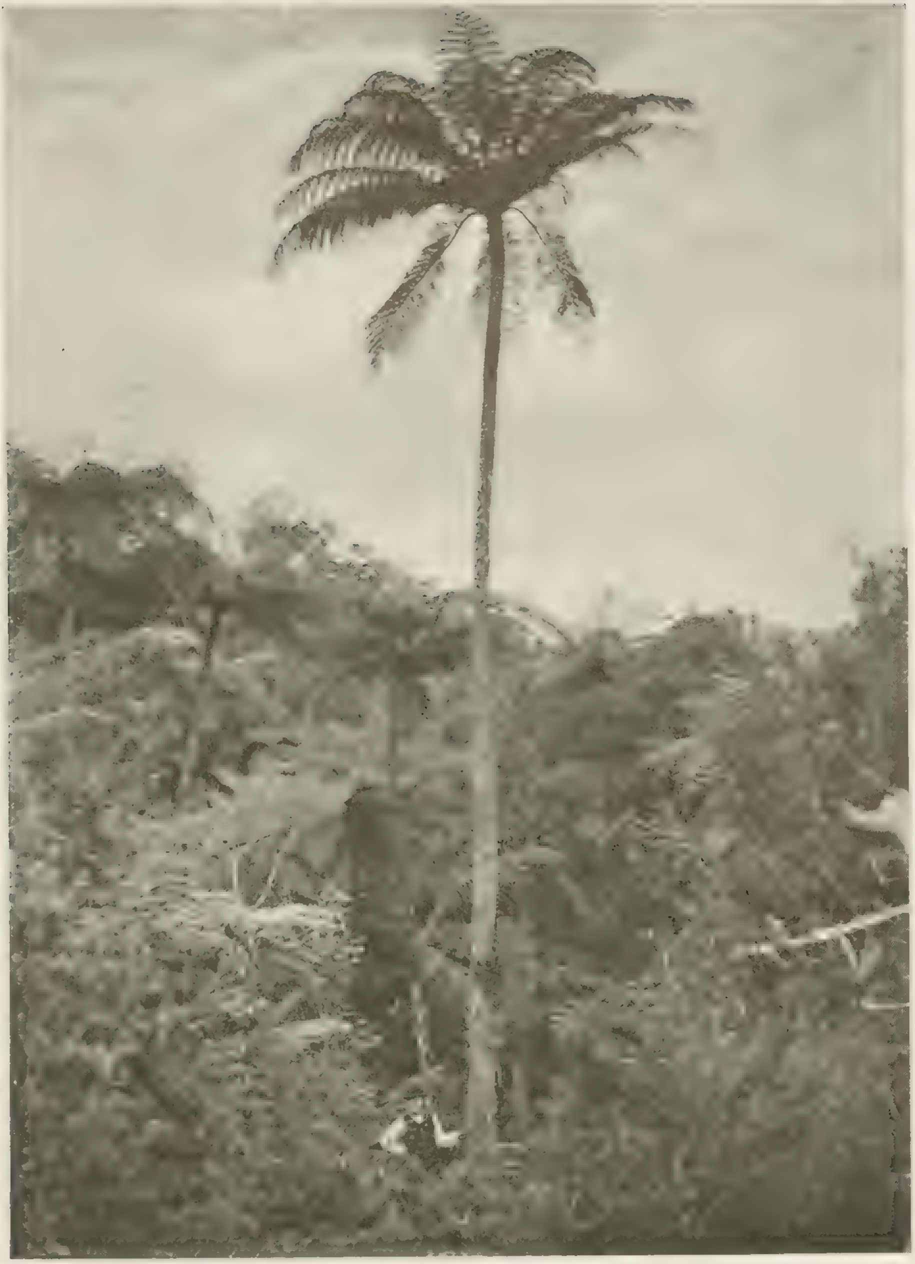
[740] pitau. Pitau, the pith of the mamaku, is very sweet but slimy. When prepared for food it was cut into thin slices and steamed for a considerable time in an umu. The slices were then threaded and hung to dry, when they tasted like American dried apples. Field, Ferns of N.Z., 43.

[745] Field, Ferns of N.Z., 46. [750] A.H.M., I., 60.

[758] Colenso, Trans., XII., 139. [764] pu-wai-whaka-rua, the red soldier.

[767] karoro, seagull. torea, oyster-catcher.

[768] kana-kana, lamprey. Henry I. of England was not singular in his love of this delicacy; and maori rangatira have, like him, died from too free indulgence.



Grace Matthews photo.

Tree-fern, *Mamaku* (Cyathea medullaris), 66 ft. high.

Grace Matthews photo.

Tree ferns, *Mamaku* (Cyathea medullaris).

him from the rocks of the waterfall to which he clings, catch him in the nets, and feast so heartily that many have thereby sought 'Reinga', still unsatisfied. By KANA-KANA, HINE-HAU conceived and brought forth *inanga*, that in the flowery moons throng the rivers in countless numbers; and men, setting nets at the mouths of lake-absorbed rivers, capture them in shoals, dry them on slow fires and pack them in bundles, a relished food. KANA-KANA also begot *taca-hake*, the mud-loving *tuna*; *rere-waka* and *wai-puta*, which were birds; and *ngana-ngana*, *tu-ere* and *raki*. He also took TONGA-RAU-TAWHIRI to wife, which provoked his relatives, and she went out into the sea, where she took U-TE-KI as her husband, becoming the mother of HA-PUKU. He wived NGA-KARU-KI-ROTO, and begot TAMURE and NGA-TOKI-KI-ROTO. Coming again to land, these two, TONGA-RAU-TAWHIRI and U-TE-KI, had PINGAO and trees. Numerous were the offspring of *TA-WHAKI*, and great was his fame: his foes he filled with fear, and his kin with pride.

"The crying of foes smitten, and the shouting of friends, echoed even to where the goddess PARE-KORI-TAWA tilled her garden in 'Kiko-rangi'. Her garden is the clouds; and when these are broken into small masses, man says 'PARE-KORI-TAWA is tilling her garden;' and he knows that then, too, it is the season for planting seeds in the earth, broken up and softened by *ko*. PO-URI-URI, PO-TANGO-TANGO and PARE-KORI-TAWA, daughters of HINE-NUI-TE-PO, born in the darkness of 'Reinga', heard the noise of the people. "Hear these beings cry," said PARE'; "some joyous, some dolorous: ah; howsoever they cry, one and all shall be drawn in by the lips of our gloomy mother; all, though they cringe in servitude, or proudly bear the plume of the *huia*."

"But 'TANGO-TANGO was silent: she heard the shouting from the hill; her eyes beheld *TA-WHAKI*. 'Little sorrow is theirs,' thought she, 'who may linger in his presence; nor can those know aught of sorrow whom once he loves:—*ae*, though he love them but a moment and cast them away, that mortal moment were more sweet than all my unloved years of immortality.'

"*TA-WHAKI* that night dreamed a dream of good omen: for as he slept, it seemed that a woman stood at his side, beautiful and transfigured with yearning; a goddess she seemed, yet sunk to his side as if seeking human bliss; and it was as if she bided

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[774] inanga, whitebait. For methods of drying, see Illustrations for White's Ancient History of the Maori, 99.

[807] Paralleled by the tale of Endymion and Diana the moon-goddess.

with him the night long; but stretching out his hand at day-dawn, it touched nothing. 'A dream, a dream,' thought *TA-WHAKI*; and ere eventide the dream, like her who had inspired it, had faded away. Yet again as he slept the goddess descended; and nestling at his side she mingled with the phantasies of his dreams.

"Thus in the stillness of night the *koe-koe-a* comes crying in the delightful moons of *Raumati*, when warriors dream of war and lovers of wood-roaming; when birds are filled with song and flowers with honey. As great a deliciousness stole into the heart of *TA-WHAKI* when 'TANGO-TANGO nightly came with her immortality of love. Again waking and reaching out his hand, and again touching nothing. 'Some young *kotiro* is this,' thought he, 'who fills my heart with joy, but denies to my eyes the pleasure of beholding my bliss-giver.'

"When at last the goddess felt the stirring of a young life within her, she revealed herself to *TA-WHAKI*; and such was her love of him that she forsook her heavenly abode, dwelling with him upon the earth. The days, many and happy, sped by, nor were the short-lived nights less joyous. *TA-WHAKI* tasted heavenly delights, and 'TANGO-TANGO knew the depths of earthly bliss. The days approaching when the child should be born, the goddess said to her husband, "O *TA-WHAKI*, should the little one so soon to lie between my tingling breasts be a son, then I for my love will wash and purify it; but should the little thing be a dear daughter, then you shall wash and purify it." To this he agreed, and the *tohunga* repeating *karakia* to facilitate birth, lo! a daughter appeared.

"*TA-WHAKI* took it to a neighbouring stream, and washed it, the yearning eyes of 'TANGO-TANGO bent upon her husband and her child: but he held it out from him, saying, "It is as if the little thing were defiled." She heard his words; and receiving back her babe, she clasped it to her breast, murmuring brokenly against the cruelty of his words. Little had she thought that a goddess could feel such love, and such grief: no longer would she dwell on the earth, lest worse things be said, and worse things done.

"In the morning she arose and left the *whare* where so happily many nights she had lain, and *TA-WHAKI* with surprise saw her rise from the earth as if upborne on a mist. Towards the sky she floated: her foot pressed for a moment the *teko-teko* at the gable, when *TA-WHAKI*, with arms outstretched, cried in

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[821] kotiro, a girl.

anguish,—"O mother of my child, return to me." But she answered, "You spoke cruelly of my little child,—the helpless thing!—and now no more will I return." "Leave at least some token by which you may be remembered," he cried, "that not utterly alone I may live in the days to come." "These words I leave," said she; "'Grasp not the creeper that hangs loosely swaying, but seize the one that has again struck root in the earth:'" and with these words she floated from his sight.

"Sorrowfully went his days, nor could he forget her words 'and now no more will I return.' At length in his grief he said to his brother, to KARIHI, "O brother, let us two seek my little girl and her dear mother." KARIHI consented, and out they set on a journey, encompassed with many wondrous things and perilous.

"First they passed through the woods along the path near the enchanted *pa* of TONGA-MEHA, a man skilled in *makutu* and other evil practices. *TA-WHAKI* warned the slaves who accompanied them, saying, "You two being men without *tapu*, it behoves you to move warily; for what is to shield you from the arts of this man? Should you gaze towards his *pa*, he by *makutu* will destroy your sight, and perhaps your lives: let nothing therefore divert your eyes from the path; move steadily on." They reached the place from whence the *pa* could be seen, and the four had almost passed; when one witless slave, urged by a curiosity to behold the *pa* of this renowned *makutu*-man, glanced towards the far palisades. Immediately his eye was torn from his head; he fell, and soon was in 'Reinga': more powerful was the man TONGA-MEHA to destroy the eye of the slave than was the god of the eye, *TONGA-MEHA*, to preserve it.

"With the remaining slave the brothers journeyed on till they reached 'Te-pu-o-toe', the foot of a high sloping hill. Ascending the hill, they came to the dwelling of an ancient blind *tipua*, who sat counting *taro* roots. Ten roots lay before her: she counted to nine as the brothers stole up silently, and *TA-WHAKI* slipped away the tenth. She fumbled for the root, but being unable to find it, thought she had miscounted, and began again. She counted to eight, and *TA-WHAKI* slipped away the ninth. The irascible old *tipua* became impatient, but started again; and counting to seven, *TA-WHAKI* slipped away the eighth. "Where do the roots go?" she mumbled, and counted again and again, to seven, to six, to five, to four, to three, to two, and to one, *TA-WHAKI* slipping one away each time: but when the last one disappeared she arose, feeling around her with her weapon. The brothers bent down and the weapon passed over them: she felt nothing, and seated herself again upon her weapon.

" "What is your name?" suddenly asked *TA-WHAKI*.

" "WHAI-TIRI," she answered, surprised to hear a voice so near her; "and who are you?"

" "*TA-WHAKI*, the son of HEMA, the son of WHAI-TIRI," said he, wondering if she were the wife of his ancestor, of KAI- 900
TANGATA.

" "My grandson!" she cried with pleasure: "lo! I am blind," she continued; "repeat the *karakia* to restore sight, that I may behold the son of my child."

"*TA-WHAKI* moistened clay with spittle, pressing it on her upturned, sightless eyes whilst he repeated *karakia* giving sight to the blind:—

" "Face uplifted, eyes unlifted. Eyes flash forth, flash forth, and follow the light of 'RA so luminous, bright and red, in western skies descending.
" "Touch, oh! touch with water from the stream the eyes of WHAI-TIRI. 910
Lave the water on my eyes; wash my eyes—eyes that were so dull.
" "Again, a second time touch the eyes of WHAI-TIRI with water from the stream.
" "Look up and behold. They sparkle now. Thine eyes now flash in mine—in mine, the living eyes sustained by blood—the blood of the eyes of REHUA."

"Another *karakia* he repeated, calling upon *'RA* and MARAMA, the eyes of heaven, to pour their beams into the eyes of his ancestress:—

" "O 'RA, advancing high, beaming red and blazing forth! O MARAMA, 920
now moving onward, sending here thy lesser beam! The hosts of heaven—the gods now there—can see and gaze on you.
" "Come forth, thou hidden cause of blindness in the eyes, thou blight blood-red of waters sweeping o'er her sight—come forth, that she may live and see again, and gaze as she was wont."

" *'RA*, leaned over, sinking on his downward path, and *TA-WHAKI* repeated another *karakia*:—

" "Ye pierced eyes, look up and gaze on 'RA now sinking in the west. Stanched be your tears, dried up your moisture by my gaze. Bound be your eyes, and encircled by life. Come life first to the eyes of WHAI-TIRI. Look; 930
oh! look! Shine in your brightness to my eyes—to the blood-red eyes of REHUA."

"The *karakia* being ended.—"Lo!" cried WHAI-TIRI, "once again can I see the pleasant things of earth. Mine eyes have been cured by my grandson:" and even to this day, when vengeance for wrong has been fully obtained, folk use these words as a proverb, "Mine eyes have been cured by my grandson." Yea, then as now, a dying *rangatira* did not lay the *poroaki*, the vow

[905] Compare St. John, IX., 6.
[908] A.H.M., I., 102.
[920] A.H.M., I., 95.
[928] A.H.M., I., 112.

of vengeance upon his son, but rather upon his grandson; that in the elapsing years the sinews of war might wax strong and mighty.

"WHAI-TIRI gazed with pleasure upon the pleasant light, so long denied her; but to her grandsons it seemed that her eyes rested balefully upon them. They now noted that white bones lay strewn round about; and their flesh crept to think of the loathsome feasts of the old *tipua*: the old lusts that had lured her to Kai-tangata were unabated. As all things had grown bright and smiling to her, so to the brothers they grew dark and lowering: evil seemed at hand. Thus adventurers in the caverns of rugged mountains perceive smoke and fumes issuing from the clefts, and behold the evil glimmer of the eyes of mountain-monsters: as they hasten away, too, they hear ominous groanings and growlings; and feeling the ground tremble below their feet, they know the monsters are in pursuit;—do they not, too, feel their laboured breath, hot and sickly?

" *'RA* descending more quickly as he neared the flashing seas, *TA-WHAKI* signed to the slave to prepare the evening meal, whilst WHAI-TIRI sat peering at her grandsons, mumbling for flesh, toothsome and sustaining. The brothers sought the shore whilst the meal was preparing; "No pleasure to spend the night with the old *wahine*," said *TA-WHAKI*; "should our vigilance succumb to sleep, who knows if we should see the morrow? without doubt, this night must no sleep weigh down our eyelids."

" "Yet strength we need for the journey and the labour before us," answered Karihi; "and in light sleep there is no refreshment."

"*TA-WHAKI* took white shells of *makoi*, and placing one over each eye, he turned to his younger brother, saying, "Though my eyes be fast closed, yet in the gloom the shells shall make them appear to be still open;—*ae*; though we sleep, the *tipua* shall deem we lie awake."

"Back they went; and having eaten, they retired to rest. WHAI-TIRI sat near by; and in very truth inwardly she yearned for her dear grandsons: but lo! glancing into the gloom where they lay, she still saw the white of their eyeballs; and though stealthily she waited and peered, peered and waited, day dawned ere they closed their eyes. Morosely she returned their first greeting; and crouching further into herself, chagrined, she meditated on better days.

[967] makoi, cockle-shells.

''*TA-WHAKI* signed to the slave to prepare the morning meal. The slave set about the task, and *TA-WHAKI* approached his ancestress. O ancient,'' said he, ''to thee I present my one remaining slave; declare now to me where lies the heavenward road that I must tread to find my wife and our young child.''

''But WHAI-TIRI, discontented, replied evasively, ''Perhaps it lies along the path whence water is fetched; perhaps you must go along the midden-path; perhaps to where and to where.''

'' ''An easy road is that,'' answered her grandson; ''my ancestress, too, declared that I should ascend to the upper worlds. My wife and my child I lost; and as your eyes, mine grew dark in the sorrow of love, to the pleasant things of life. Where is the road I must tread that my eyes may be gladdened with the light of love?''

''Behold the hanging roots,'' said she, ''drooping from above like withes of *kareao* from the lofty *rimu*: up those roots the pathway lies.''

''KARIHI heard; and eagerly he grasped at one of the roots, climbing away upwards; but lo! from his cave in the heavens flew URU-RANGI and blew fiercely, so that KARIHI was borne to the far horizon. Back he swung, buffeted and beaten by URU-RANGI; east and west, north and south, till exhausted, he slipped and slipped, and now was grasping at the very end of the root. A moment he hung suspended near the earth;—''Loose now!'' cried *TA-WHAKI*; he loosed, and fell heavily at the feet of his elder brother, whilst the root fluttered in the wind like the string from which a kite has broken away.

'' ''Thy punishment,'' said *TA-WHAKI*, ''for presuming to supplant the first-born.'' He remembered, too, the words of 'TANGO-TANGO, ''Grasp not the creeper that hangs loosely-swaying, but seize the one that has again struck root in the earth.''

''Seizing the firm one, therefore, he murmured his *karakia* to give strength to mount in safety. ''Beware of fear and dizziness when nearing the clouds of 'Kiko-rangi','' said WHAI-TIRI; for far below lies HINE' of the night, awaiting you to devour and destroy.''

'' ''Who cares for her?'' he answered; ''or who has regard for her power?—

> ''She may be a woman with bowels of leeches, but never will dare the power of TA-WHAKI.''

'' ''Go then upon your way;'' said WHAI-TIRI; ''but having reached your journey's end, should you meet with women free of

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[985] For references to the cannibalism of WHAI-TIRI and the period in which **TA-WHAKI** lived, see S. Percy Smith's 'Hawaiki', pp. 145, 162.

tongue and immodest in manner, pass them by; for they are descended from *TANGA-ROA*: but should you meet others, deporting themselves silently and with modesty, stay your steps and give them greeting; for they will be your very kin."

"*TA-WHAKI* then desired of his younger brother that he would return to their *pa*; "Return thou to our kin," said he, "for I alone must undertake this journey." Karihi obeyed, whilst his elder brother began the perilous ascent, murmuring this *karakia*:——

" "Climb, **TA-WHAKI**, to the first upper world. Ye boisterous, be calm.
Climb, **TA-WHAKI**, to the second upper world. Ye violent, be calm.
Climb, **TA-WHAKI**, to the third upper world. Ye furious be calm.
Climb, **TA-WHAKI**, to the fourth upper world. Ye impetuous, be calm.
Climb, **TA-WHAKI**, to the fifth upper world. Ye vehement, be calm.
Climb, **TA-WHAKI**, to the sixth upper world. Ye stormy, be calm.
Climb, **TA-WHAKI**, to the seventh upper world. Ye angry, be calm.
Climb, **TA-WHAKI**, to the eighth upper world. Ye frantic, be calm.
Climb, **TA-WHAKI**, to the ninth upper world. Ye passionate, be calm.
Climb, **TA-WHAKI**, to the uppermost world. Stand face to face;
touch the face: hold on to the stability of heaven."

"Winning upwards, so high was he that he seemed to move neither up nor down, but hung suspended as at anchor. WHAI-TIRI too murmured her *karakia*:—

" "Climb, **TA-WHAKI**, to the first and second upper worlds, and explore the vast deep of space. Gather the mat round the waist. This is the road of **TA-WHAKI**, son of Hema. **TA-WHAKI**, climb to the first and second upper worlds. It is the road of **TA-WHAKI**, the road of Hema."

"To and fro he seemed to tremble, to spin like a suspended leaf. 'Uru-rangi blows' thought WHAI-TIRI; 'but he has *karakia*'. He grew steady, and slowly seemed to melt into the clouds as she murmured:—

"Climb, ascend, O **TA-WHAKI**! to the first upper world. Soar to the second upper world, where sacred powers reside, where sacrifices are made and offerings given.

" "Go to the many hosts, great **TA-WHAKI** of Hema; where in the temple 'Whare-te-reka' the tangi re-echo, and delight."

"Now round about him gathered the whirling cloud-gods, and the gods of storms and of tempests, of lightnings and flying rainbows; but undeterred he climbed through 'Kiko-rangi', and through 'Waka-maru'.

"Reaching his journey's end, he met Tuna, the son of Manga-wai-roa, preparing to go down. From his forehead hung the ancient head-dresses '*Kawa*' and '*Marae-nui*'; and to him *TA-WHAKI* said. "Greeting; thou art come; whither goest thou?"

" "I go below," said Tuna, "to 'Muri-wai-o-ata'; since here the morasses, and the pleasant moist places of 'Puna-kau-ariki', have dried up, and my hiding-places have been laid bare."

[1031] A.H.M., I., 100. [1045] A.H.M., I., 117.
[1064] A.H.M., I., 103.

"As a farewell, *TA-WHAKI* murmured *karakia* over TUNA; and these are some of them:—

"Te-Eahau"	(The mist).
"Ko Toe-toe"	(The split into shreds).
"Te Mata"	(The face).
"Ko-wahia-mai"	(Break off part).
"Ko Enga-po"	(The nights).
"Ko-te-rangi-paia"	(The closed heaven).

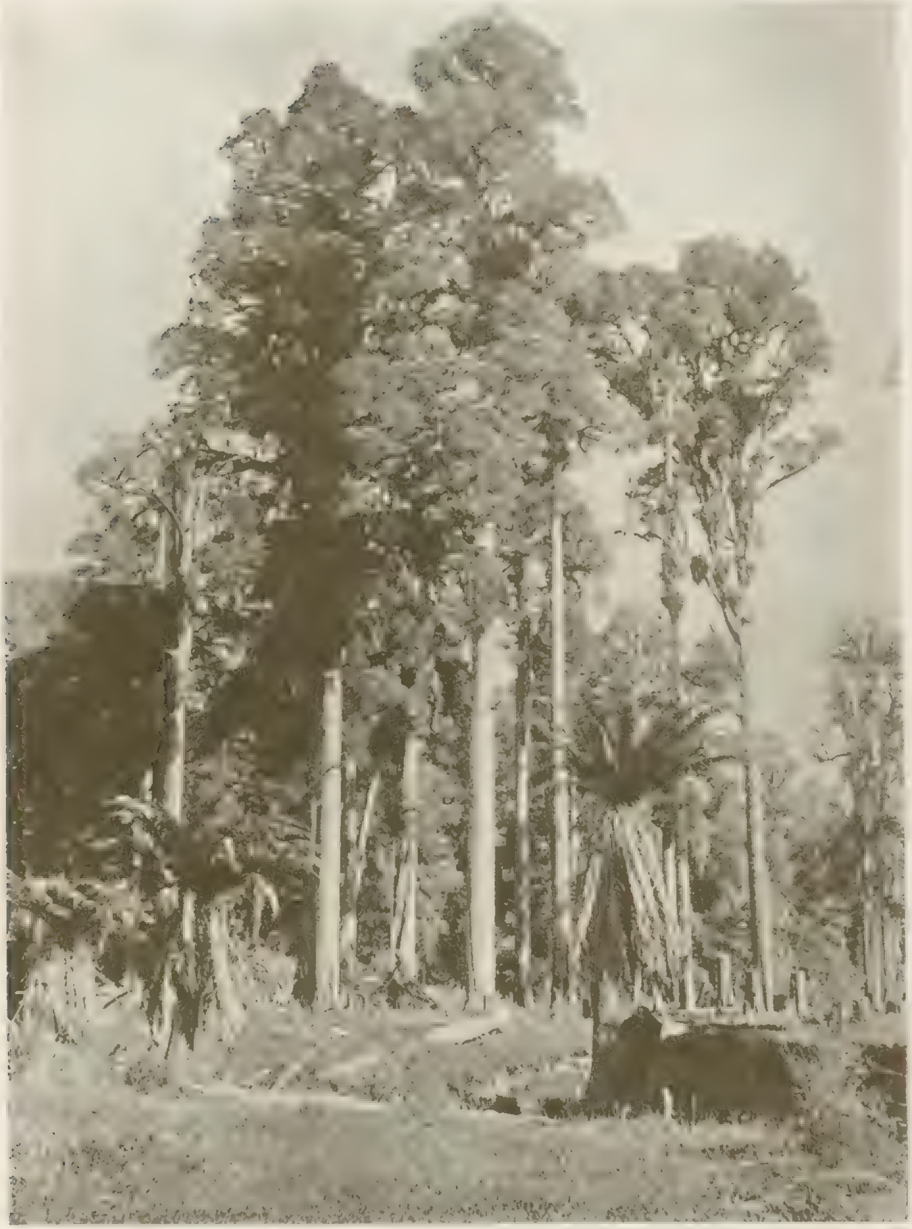
This last *karakia* is the one used between two *hapu* when peace has been made, which peace it is nevertheless intended should be broken. Other *karakia* were

"He-karanga-ranga"	(The calling).
"Tauira-a-Rongo"	(The first-slain of Rongo).
"Rangi-te-pikitia-te-hiku"	(The heavens ascended to the end).
"Te Kawa"	(The baptism).
"Marae-nui"	(Great courtyard).
"Te Ruruku"	(The diving).
"Toi"	(The pinnacle).
"Te-apiti"	(Add something to it).
"Te-apa-rangi-hira"	(The great assembly of heaven).

"TUNA descended in safety, dwelling at 'Muri-wai-o-ata', near the homes of men: from this place, too, he issued when as "*Tuna-rua*" he insulted the wife of *MAUI*, thereby meeting his destruction.

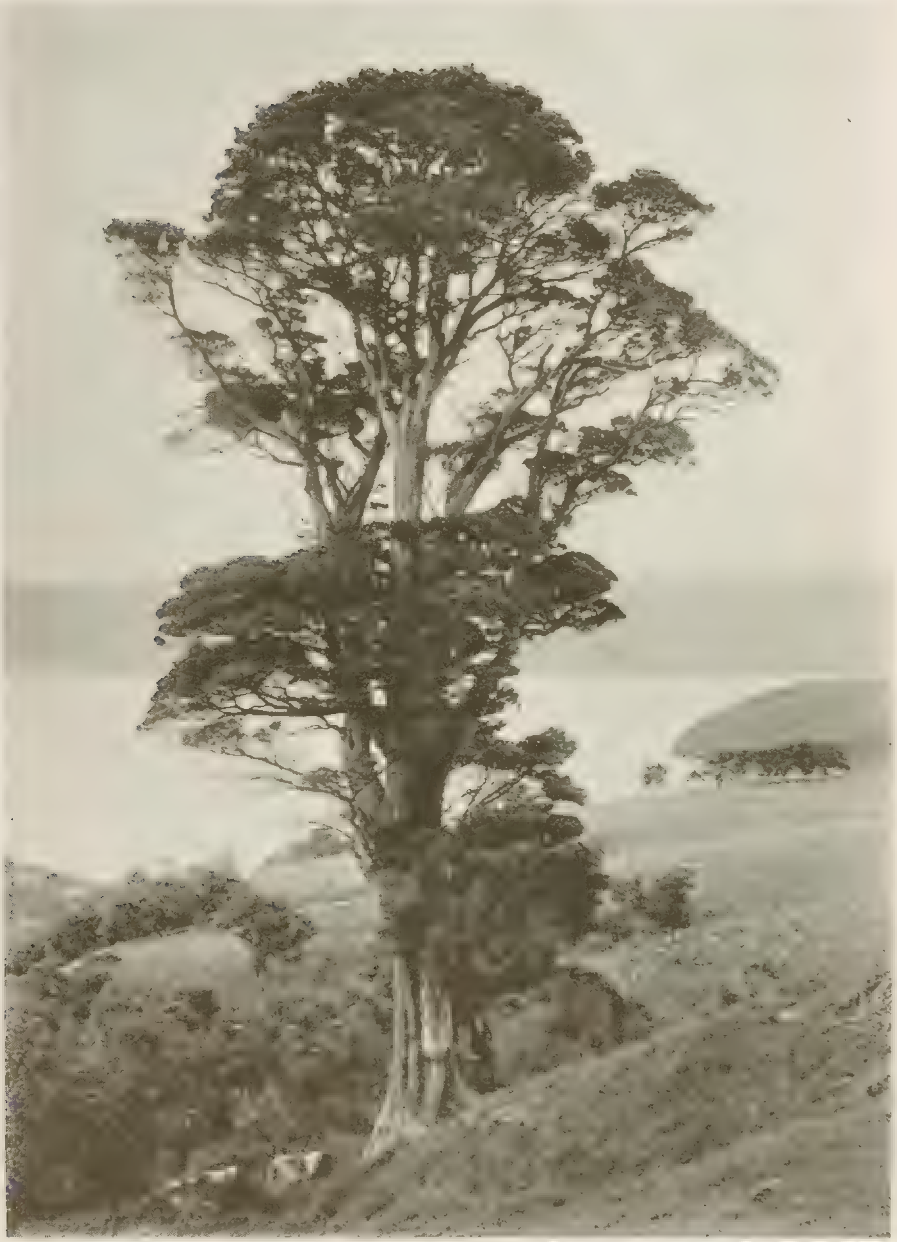
"Glancing around, prepared for friend or foe, *TA-WHAKI* passed on, striding upwards: the first he met was PAKI-HINGA-NUI, and the next was PAKI-HINGA-ROA; but these he left, breasting the steep road up the hill 'Tipangia'. There, upright before him, he beheld the 'TOKA-TAMI-WHARE'. 'Ha!' thought he; 'kin of my murderers are these, striving against me when with the sea people I waged war, seeking rightful *utu*. Do they, presumptuous, imagine I have forgotten, or think they may with impunity desecrate my *tapu?*' He then threw them prostrate, degrading them by trampling on their backs. Discomfited, with consternation they fled terrified downwards even to the earthly seas of *TANGA-ROA*. "*Ehi!*" he cried after them; "ye find that the *mana* and the *tapu* of *TA-WHAKI* endure, though with evil hands ye sought his life?"

"Hardly had they confusedly fled, when to his ears was borne the sound of female voices. Silent he stood whilst PAKIHI-KA-NUI and her chattering relatives KORERO-URE and KORERO-TARA passed him, seeking with blandishments and enticements to lure him after them. 'These,' thought he, 'are those of whom WHAI-TIRI bade me beware; saying "Should you meet with women free of tongue and immodest in manner, pass them by; for they are descended from *TANGA-ROA*; but should you meet others,



Grace Matthews photo

Matai (Podocarpus spicatus) and *Miro* (Podocarpus ferruginea).



Totara (Podocarpus totara).

deporting themselves silently and with modesty, stay your steps and give them greeting; for they will be your very kin." I will obey the word of my ancestress, the ancient one.' He went on, and hastened his steps as he heard the gibes of the women behind him.

"Soon two pools shimmered in the sunlight before him. In one, called 'Wai-puna-tea', sat HAPAI-A-MAUI: having laved her gleaming body, she now twisted her hair in knobs upon her head. In the neighbouring pool, in 'Wai-puna-ariki-a-te-pata', sat MAIKUKU-MAKAKA, her finger-nails moving in their sheaths, in and out, in and out.

"Seeing *TA-WHAKI* approach, they without a word fled to their *whare*; and when he neared the *mahau*, there they sat, wrapped in soft, well-woven *tahuka*, smiling welcome.

" 'These should be my kin,' thought he, approaching HAPAI': but MAIKUKU' stepped between, saying, "For this while the *purotu* shall be my husband." *TA-WHAKI* touched her side with his staff, whereupon she started and drew back as if in fear. "*E!*" said he; "you also feel and dread the sacred *mana* of *TA-WHAKI?*" and he touched her with his hand, whereby she became his wife.

"As upon earth, so in 'Nga-roto'; *TA-WHAKI* became named and famed as a *toa* above *toa*, a very god. With his wife, with MAIKUKU', he dwelt through the warm days: his name was feared, his *mana* revered: men and women sued for his favour, the one for peace sake, the other for the sake of love.

"The time of cold moons when **Mata-riki* twinkles through frosty nights had come, and *TA-WHAKI* had bidden the people gather in fuel against the cold nights at hand; but since their returning was tardy, he himself strode incensed into the forest, soon bringing thence an entire tree, borne on bowed shoulders. He cast it down in the *marae*, with a crashing sound, and the people gazed from their doors, startled no less by the noise than by the wrath of *TA-WHAKI*. Entering his *whare*, to MAIKUKU' he said, "When our first son is born, let his name be WAHIE-ROA, that it may be borne in mind how *TA-WHAKI* was constrained to gather fuel like a slave."

"Now, MAIKUKU-MAKAKA had already a husband when *TA-WHAKI* took her. His name was URU-RANGI, and a restless life he led, wandering up and down from upper world to lower world, from 'Nga-roto' to 'Kiko-rangi'. As he lay sleeping afar,

[1128] tahuka, mats of soft beaten flax.

an omen came to him, urging him to return quickly to his home: he came there at the time when the darkness of *KUO* had induced all to seek sleep and pleasant dreams. Gazing into his *whare*, he saw that two people lay there; and putting in his hand, he touched the head of his wife, who awoke with a start. *TA-WHAKI* too awoke, and sought to punish this act of Uru-rangi.

"In the morning he approached the temple of *MARU*, and chanted this *karakia*, calling on him for aid:—

> " "Collect, O hosts of heaven! collect from far: collect. Evil is near. Overcome and exhausted, in spirit I am dead. Oh! that the girdle of war might expand itself, might grow before **MUA** and flaunt itself for me—for me! I tremblingly cry; I wail, O me! and my calamity on the mountain of life, in the midst of power.
>
> " "**TU**', come near to **MARU**, and **MARU**, come near to **RONGO**'; and you, O **RONGO**'! come near to me, to my calamity. But, O my spear of war! I vainly flourish it and smite the air alone: my toki too I hold, but this I clasp in vain, without the power to strike,—without the battle-phalanx arrayed to storm my foe. Arise, ye bold; arise and stem the flood. Shout loud the tui, battle-cry; and storm, and overcome."

And since that time, when men have meditated war, this great *tui* has been sung to inspire the people.

"Behold," said the people aside; "*TA-WHAKI* makes ready for war. With dread *karakia* he musters men in battle array."

"The invocation moved the heart of the god of war, of *MARU*, who cried, "Come, *TA-WHAKI!* the weapons of war are ever with me." Then arose the voice of the greater war-god, the voice of *TU-TE-NGANA-HAU*, crying, "Come, *TA-WHAKI!* even to me, who am the lord of strife." And the voice of *REHUA* was heard after the voice of *TU'*, and his words were, "Come also to me, *TA-WHAKI!* who am lord of life!"

"*TA-WHAKI* arose; and first he went to *MARU*, son of the god of rocks and stones, of *RANGI-HORE*, and grandson of ROHE, goddess ruler of the fifth underworld, of 'Uranga-o-te-Ra'. Mighty was the *mana* of *MARU*, and many were his attributes, as is declared in his names,—

> **MARU-I-TE-AEWA, MARU-I-TE-KOETA, MARU-I-TE-ANAU-NAU, MARU-I-TE-WAKA-TAMARA, MARU-I-TE-TAHURI-MAI, MARU-I-TE-TAKO-TUA, MARU-I-TE-TAWAKA-RERE, MARU-I-TE-RIRI, MARU-I-TE-NGUHA, MARU-I-TE-MATAI-TAI.**

Beside the *whata* of *MARU*, the sacred *whata* uplifted on its pole, he stood; and whilst eating of the sacred stores of that god, he murmured another *karakia*:—

> " "The whare of **TU**', the food in which is eaten whilst the eaters stand—the food in which is eaten whilst the eaters fly. O **RONGO**', the furious!
>
> " "The whare of **MARU**, the food in which is eaten whilst the eaters fly. O **RONGO**' the furious! the boisterous! oh, hearken! Shew thyself in the

[1191] Taylor, Ika, 35. [1198] A.H.M., I., 104-5.

> whirlwind and in the gale of the east. Set fire to, and burn the atua **RAE-ROA** and send him to death—to all the worlds below. O root of pare-tao who caused the power in Hawa-iki to grow! Thee first I honour: thy sacredness I own. I honour thee in nine-fold honour. Oh! give thy breath, though little, unto me, to give to him who lacerates himself in woe. Oh! give thy breath, though little, unto me, to give to him who holds the power of sudden death. Oh, give to me that power of him who can with unseen blow—with sudden instant death smite those he hates. My heart is sacred now, is full;—it overflows. 'Tis big with fire, the breath of gods, that all consumes."

"*MARU* heard the *karakia*, and into *TA-WHAKI* entered the *mana* of the war-god, fierce as devouring flame. The deities then began the sacred ceremony of cutting the hair before engaging in battle. *MARU* and *TA-WHAKI*, seated apart and in the open, murmured a *karakia* making *tapu* every portion and member of the body of *TA-WHAKI*; nor did the *karakia* cease until the sacred ceremony was completed:—

> " "Fountain of the lords above, the supreme power of **TA-WHAKI**; the influence of **TA-WHAKI**; the hair of **TA-WHAKI**; the forehead of **TA-WHAKI**; the eyebrows of **TA-WHAKI**; the eye-lashes of **TA-WHAKI**; the temples of **TA-WHAKI**; the eyes of **TA-WHAKI**; the nose of **TA-WHAKI**; the ears of **TA-WHAKI**; the cheeks of **TA-WHAKI**; the jaws of **TA-WHAKI**; the neck of **TA-WHAKI**; the joining of the head and neck of **TA-WHAKI**; the shoulders of **TA-WHAKI**; the collar-bone of **TA-WHAKI**; the elbow of **TA-WHAKI**; the hands of **TA-WHAKI**; the chest of **TA-WHAKI**; give these that I by friction a fire may light, and these as seeds may be—as seeds for me to cook them in my umu. The umu of whom? The umu of ROHEA-HUA-TE-RANGI. O signs in heaven! Now shew yourselves at the fountain of the lords above.
>
> " "O impotence of **TA-WHAKI**! O chest of **TA-WHAKI**! O rib of **TA-WHAKI**! O thigh of **TA-WHAKI**! O seat of **TA-WHAKI**! O knee of **TA-WHAKI**! O calf of the leg of **TA-WHAKI**! O feet of **TA-WHAKI**! O heels of **TA-WHAKI**! O soles of the feet of **TA-WHAKI**; O nails of the feet and hands of **TA-WHAKI**! The completion of **TA-WHAKI**, the finishing of **TA-WHAKI**, the flight of **TA-WHAKI**! Give these, that I by friction a fire may light, and these as seeds may be—as seeds to cook them in my umu. The umu of whom? The umu of ROHEA-HUA-TE-RANGI. O signs in heaven! Follow on—come—come ye, and be the younger last-born child, that I may be the elder and the first-born—the first to chant the sacred songs in all the worlds—first dawn of young creation's day.
>
> " "The breathing lips now utter sacred lore; they breathe the breath of gods, and all that sacred is now shews their sanctity.'"

"Whilst the *karakia* was being uttered, lo! its *mana* was seen; for silently from this place and from that the warriors gathered together. They watched their lords, their *ariki*, presenting their hair with solemn rites to the high gods, praying for the accomplishment of their desires. The ceremonies completed, forth *MARU* and *TA-WHAKI* stepped, and placed themselves at the head of a mighty *taua*, a host of the sons of the war-gods.

"They set out, arms strengthened and weapons consecrated, and slept that night by the wayside. With the morning began

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[1202] **RAE-ROA.** Rae-roa (long forehead) is a term used for rangatira of high birth, rae-poto (short forehead) being used for common men, as in the proverb, 'Hasten the food for us; soon the Long-foreheads will be standing when the Short-foreheads will sit down.' Colenso, Trans., XII., 133. This would appear, like the colour of bones—see Chap. XVI., 223—to be a distinctive mark between the two races of which the maori people is composed.

[1203] pare-tao or makaka. The plant whose seed were used in the creation of Tiki by **TANE**'.

[1207] **TOTE** is god of sudden death.

further ceremonies to the war-gods; offerings were made, and their aid invoked. Two eel-spears were prepared: on one were bound seven prongs as an offering to the hosts of the upper worlds above them; on the other was bound one prong. Both were given to a *tohunga*; who, a spear in either hand, passed to and fro, and round about the *taua*. He then led the hosts to a shallow lake, and they seated themselves whilst he entered the water to spear eels, to be offered as propitiation for the warriors, and for obtaining aid in the battle. Taking first the seven-pronged spear, he impaled an eel, and held it, writhing, an offering to the gods above: he then took the single-pronged spear, and on it impaled and uplifted an eel in a similar manner. Both eels, thus impaled, he brought to the edge of the lake: that on the seven-pronged spear being left untouched. But a dispute arose: for *MARU* claimed the eel on the single-pronged spear as his alone, whilst both *TU-TE-NGANA-HAU* and *REHUA* claimed that the head should be theirs. *MARU* retained the head with the rest of the fish, and for this *TU-TE-NGANA-HAU* wept in sorrow, for his *mana* was slighted through his claim being disregarded.

"Up sprang the hosts of war, and the *taua* was by their leaders divided into two parts. One division went by the road where they might destroy the sacred power of the enemy, who, banished thither in honour of the offspring of *TANGA-ROA* and of *TANE'*, occupied the *pa* called 'Tutu-hira', 'Raro-henga', 'Ku-paru' and 'Wawau'. The other divisions moved along the sea-coast. It was led by *MARU*, with whom came TE-MAEAEA as junior leader.

"The *kahui* of *MARU*, proceeding along the beach, beheld where a great *paraoa* lay stranded, with swarms of flies collected about him. The *taua* halted, and *MARU* commanded that a huge *umu* be prepared, so that the monster might be cooked entire. Wood and stones were collected, and soon the *umu* was glowing, ready to receive the morsel destined to be food for the *taua*. But indeed, what seemed to be a whale, was in truth *RONGO-MAI*, god of the whale: and whilst the men were busily moving about, he muttered a *karakia* to himself. When now they approached him, and hoisting with levers rolled him towards the heated stones, lo! like a mist the whale melted away, and in its place

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[1267] "It is an invariable custom . . . . to give any eel of uncommon size to the principal owner of the land: and the heads of all the eels eaten whilst the party is out are laid before the owners of the land on which the eels are caught. This is the mana of the land . . . ." White, T. & S. of the M., 208.

[1279] kahui, division.

stood *RONGO-MAI*, glaring on them with angry eyes. Stupefied the warriors looked on him, nor could they resist when he gathered them all into the *umu* prepared for himself; *ae*, the whole flock of *MARU* with Te-maeaea and *MARU* himself were swept into the glowing *umu*, where all perished. But the spirit of *MARU*, leaving his body, hid in the crevice of a rock; so that though his body was destroyed, his spirit remained, dwelling in 'Nga-roto', and ruling the three upper worlds 'Kiko-rangi', 'Waka-maru' and 'Nga-roto'.

"The appearance of *RONGO-MAI* was as a star; and as a falling star he flashed from the upper worlds what time he penetrated the secrets of the lower worlds. With Ihenga he descended to the eighth underworld, even to 'Te-tatau-o-te-po', the home of dark-hearted MIRU, whither she was thrust when in ancient days she and Wa scorned the teachings of Wi, the *tohunga* of *TANE'*. There he saw and learned the game called *whai*, wherein a cord twisted on the fingers in various ways shows the steps of creation, and the adventures of *MAUI'*. He learned, too, the many kinds of the game *ti*, played with the feet and the hands; *ti-ringa-ringa*, where one holds his fingers in certain positions, and another names the positions as they are quickly changed; *ti-rakau*, which is played with the feet; *titi-touretua*, where players stand flinging and catching short rods, flung from one to another in various ways whilst a soft song is murmured by them; and many others. He also learned the guardian charm, "Kai-whatu", for averting the effects of *makutu*, of witchcraft; and having learnt it, neither *MAKUTU* himself, though god of witchcraft, nor the 'NGA-RARA' the reptile gods there dwelling, could stay his return to the upper worlds. MIRU, however, seized a man as *RONGO-MAI* left her, and him she retained as *utu* for the entrance of her abode by the roving deity.

"*TA-WHAKI* and the host with him, assaulting the *pa* of Uru-rangi, entirely overthrew him; nor did he at that time know that *MARU* hid in rocks, whilst his *kahui* was utterly destroyed in the manner related. The *mana* of *TA-WHAKI* was re-established, whilst that of his enemy was degraded and made naught.

"The insult being thus washed out in blood, *TA-WHAKI* returned to his abodes; but learned from HAPAI' that during the absence Tama-i-waho had come from above, and had ascended again, bearing with him MAIKUKA-MAKAKA. Even as Hutu with PARE on his shoulders had sprung from 'Reinga' on the end of

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[1306] **whai, cats-cradle.**

the released tree, soaring thence to the pleasant earth; so those two had risen from 'Nga-roto', still remaining above.

"Once before had Tama-i-waho shewn enmity to *TA-WHAKI*; for when the 'pona-turi' slew his father, slew Hema, he had aided them in their assault. Remembering this, for the new injury brought to mind the one of times past, *TA-WHAKI* determined to seek *utu*. He made a soaring kite of bark from the *aute* tree, and floating it on a favouring wind he soared upwards, chanting a *karakia* that gave him power to rise:—

> " "Climb, climb, **TA-WHAKI**; ascend, ascend, **TA-WHAKI**, to the sacred bank where the Aitu dwells. My kite, fly thither, that the medium of **RANGI'** may fly to the west. Pealing thunder propitiate **MARAMA**. Peal, thou noise, on the heap. The misty rain is exhausted. Drink up the fountain on the great line of ancestors—on the long line of progenitors. Sea-weed of **TANGA-ROA**: great bird of **TANE'**—the bird that goes round heaven, shrivelled heaven, **RANGI'** put on the mourning garments of the rites to the goddesses; **RANGI'** put on the mourning garments of the rites of offerings presented."

"Tama-i-waho, peering over his palisades, beheld the approach of *TA-WHAKI* from below: he bade Haku-wai chant a *karakia* to prevent the coming of his enemy. Haku-wai obeyed, crying,—

> " "Haku-wai, Haku-wai, Hu!"

"The kite quivered; and it seemed to *TA-WHAKI* that he must fall. The man repeated his *karakia*, and a wing of the kite was broken; wherefore *TA-WHAKI* chanted another and more powerful *karakia*, giving power to fly:—

> " "Prepare, prepare, for the head-dress of the ancient. Blow it on the neck. Cut the hair short. There is one long war-party by **TA-WHAKI**."

"He approached the height, and was now near the palisading, when Haku-wai again cried,

> " "Haku-wai, Haku-wai, Hu!"

"The kite was powerless; and *TA-WHAKI*, overcome, fell upon the rocks of the declivity upon whose summit stood the *pa*. Bewildered, he lay gazing upwards: 'Were the *karakia* of Tama' more powerful than those that had destroyed the hosts of the 'pona-turi'?' thought he; 'not long had those folk lived, but had withered under his *kanga* as the quivering and transparent *kakaru*, left by the receding tide, wither in the heat of the sun. Still would he follow, though Tama' ascended, closing the apertures as he went; he would behold him who hung suspended in the heavens.' Many and fell *karakia* had *TA-WHAKI*; and fixing his eyes on the lattice-work of the fortress,

[1351] Hu! The sound made by the wings of a flying bird.
[1367] kakaru-moana, jelly fish. [1369] A.H.M., I., 65.

and his thoughts on him beyond, he slowly scaled the steep, his *karakia* being these:—

"Whaka-taha"	(Ward off).
"Engahau"	(Brisk action).
"Manawa-tane"	(Life-power of man).
"Te-iri-punga-punga"	(Pumice-stone hung up).
"Hua-koko"	(Power of the scapula).
"Te Rou"	(Move things about with a pole).
"Kumea-mai"	(Drag towards).
"Tu-te-raki-haruru"	(Erect heaven of booming sound).
"Teatea-a-nuku"	(Dread of the earth).
"Tipuna-ngai-matua"	(Ancestor of the parent eaten).
"Ka-ihi"	(Trembling with dread).
"Tuhi"	(Marked).
"Te-kohara-i-waho"	(The laws of tapu disregarded outside).
"Te-whatu-i-ki-mai"	(The sacred stone which spoke).
"Te-whatu-i-korero-mai"	(The sacred stone which has spoken).
"Te-raki-i-paku"	(The booming sky).
"Te-raki-pake"	(The sound of cracking in the sky).
"Te-raki-i-papa"	(The crashing sky).
"Te-whatu-keke"	(Persistent hail).
"Tipua-te-ki"	(Goblin not speaking).
"Tipua-te-rea"	(Goblin expanding).
"Tipua-whakarongo-te-po"	(Goblin listening at night).

"Soon the power of these *karakia* was seen: for he neared the *pa*, and the people of 'Pa-pe-a-ea', seized with fear of his *mana*, fled from 'Te-pu-tete-nui-no-raki', from 'Nga-nga-tu-a-maro', and from 'Te-puke-ki-tauranga'. He passed the first enclosure, the second, and the third, and still pressed on, determined to overcome Tama', and compel him to teach him more *karakia*.

" "Teach me your *karakia*," he cried, "and the purpose of them."

"Not so," answered Tama'; "content thee with thine own, for none shalt thou have of me, O wry-faced son of *PUNGA*."

"*TA-WHAKI* was wroth. "No child of *PUNGA*, evilly-formed, am I," he cried; "by men am I admired, and by women; *ae*, and am loved even by goddesses. Teach me thy *karakia*."

" "Nothing will I teach thee but unsuccess, thou evil man," answered Tama', warily retreating.

"But with great might *TA-WHAKI* caught and subdued him: he seized him by the hand. "Well-favoured and pleasing to the eye thou art," said Tama'; "what thou wilt thou shalt have." To *TA-WHAKI* he taught powerful *karakia*, whose names are these:—

"Whe-kite"	(The seen).
"Ka-tu"	(Doth stand).
"Whaka-iria"	(Hung up).
"Tao-ka-i-mai"	(Fog penetrating).
"Tao-iti-a-pae-kohu"	(Little fog settled on the peak).
"Werohia"	(Pierced).
"Te-huri"	(The turned).
"Nga-puke"	(The hills).
"Kapo-taka"	(The snatching).

[1374] A.H.M., I., 65. [1416] A.H.M., I., 66.

‘‘Ho-puka-puka’’	(Breathing lungs).
‘‘Te-matau’’	(The hook).
‘‘Hi-nuku’’	(Earth fished up).
‘‘Te-ika-taki-ora’’	(Captive led alive).
‘‘Whaka-kau’’	(Made to swim).
‘‘Karue’’	(Trembling).
‘‘Kahi’’	(Wedge).
‘‘Te-ara-mata-ora’’	(Road of life).
‘‘Taku-ara-i-waerea’’	(My road opened through).
‘‘Tu-tapa-ninihi’’	(**TU’** stealthily going).
‘‘Te-hiku’’	(The tail).
‘‘Te-ra-to-wanawana’’	(Dread sun setting).
‘‘Te-taupa’’	(The obstruction).
‘‘Nga-tohi’’	(The nipped off).
‘‘Te-hiwa’’	(The watchful).
‘‘Nga-wete-wete’’	(The unblessed).
‘‘Te-whaka-hopu’’	(The caught).
‘‘Te-mata’’	(The face).
‘‘Waru-waru-tu’’	(Peeled standing).
‘‘Tu-ake’’	(Stood up).
‘‘Nga-whaka-i’’	(The boastful).
‘‘Ahi-para-rakau’’	(Fire of wood-gum).
‘‘Nga-mauri’’	(The spirits).
‘‘Te-ika-mai-o-tahua’’	(The fish of the offering).
‘‘Te umu-o-tu-maroa’’	(The oven of the unbending).
‘‘Te-horoi’’	(The washed).
‘‘Tai-hua-rewa-rewa’’	(The floating tide).

‘‘Having repeated these, omitting no word, and varying nothing, ‘‘That is all, that is all,’’ said Tama’; ‘‘but some I have kept back.’’

‘‘ ‘‘Declare them to me,’’ said *TA-WHAKI*; and Tama’ taught him the further *karakia* whose names are:—

‘‘Te-whatu’’	(The kernel).
‘‘Te-atea-tea-nuku’’	(The clear earth).
‘‘Te-atea-tea-rangi’’	(The clear sky).
‘‘Hurihanga-te-po’’	(The turning of night).
‘‘Te korue-hi-nuku’’	(Twinkling light on the wide expanse).
‘‘Te-mata-a-ta-whaki’’	(The face of **TA-WHAKI**).

‘‘These *karakia TA-WHAKI* learned, with their import, and their origin. ‘‘Is this the whole of your lore?’’ said he; ‘‘are these all your *karakia?*’’

‘‘ ‘‘So end they,’’ answered Tama-i-waho; ‘‘but I have yet ten more.’’

‘‘ ‘‘Teach me them also,’’ said *TA-WHAKI*. Tama’ did so, and the names of them were:—

‘‘Te-pohe-i-mau’’	(The blind caught).
‘‘Mahu’’	(The healed sore).
‘‘Taia’’	(The thrashed).
‘‘Ra-kopa’’	(Darkened sun).
‘‘Ta-putu’’	(The heaps).
‘‘Kopu-nui’’	(Great stomach).
‘‘Tai-kotia’’	(Severed tide).
‘‘Tu-te-rangi paoa’’	(The smoky heaven).
‘‘Ka-paki-tua’’	(The patches put on).

‘‘Lo!’’ said Tama’; ‘‘you now have the *karakia* to subdue all powers in the upper worlds of *RANGI’*, the lower worlds of

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[1456] A.H.M., I., 125.

[1478] Here again is, or rather is not, the mysterious tenth: Tama’ appears after all to have kept back one karakia.

PAPA', the spaces of *TAWHIRI'*, and the waters of *TANGAROA*.''

''*TA-WHAKI* allowed him to depart, for the powerful *karakia* given by him were sufficient *utu* for ancient injuries. Tama' descended to the seas, hearing the prayers of mortals afflicted with *ngere-ngere*, the mortifying leprosy, caused by the fish of the sea and the birds of the land. The symptoms were eruptions on the skin, commencing at the extremities and extending over the whole body, with pricking and itching; the hair of the face fell out, the face shone, and tears flowed from the eyes; the eyeballs protruded, and the voice changed its tone: after the passing of a season of twelve moons a blister formed on the last joint of fingers or toes, the flesh dried, and the joint fell away: every season one or more joints would painlessly drop off, the fingers being hard and bent like the claw of the birds and of the colour of the fish causing the disease: yet through the loathsomeness the appetite remained, nor did the body waste away; and having lost perhaps the whole of his fingers and toes, the man might, after three-score moons, recover.

''The *mana* of Tama' was greater than the *mana* of the disease: and aided by his *karakia*, the sufferer being kept in a vapour bath between the rising and setting of *'RA*, the evil of the affliction was lessened or destroyed. Amongst the *karakia* given to *TA-WHAKI* were those used by Tama' against the disease, and also against the rite called ''Wero-ngere-ngere'', whereby an evil *tohunga* could inflict the disease. Should a man feel a twitching above his eyes, he would know it was an omen sent by *IO* to warn him that he would be afflicted with leprosy or with contracted muscles; and he would at once go to the *tohunga* and call on Tama-i-waho or *TA-WHAKI* for relief.

''Filled with lore, still upwards went *TA-WHAKI*. He raised his eyes to the fourth upper world, to 'Hau-ora', where the spirit of man, created in the seventh world, in 'Au-toia', awaits the time of its descent to the earth. As he stood in 'Hau-ora', lo! out of the west arose MARAMA, meagre and graceless as a woman wasted with the longing of love. She plunged into the waters of a sparkling lake, re-appearing soon on its other side, where she stood, wonderfully transformed to a lovely *puhi*, eyes laughing, and body inviting caresses. Soon she floated to the east; and *TA-WHAKI* thought 'Aha! soon

[1486] Goldie, Trans., XXXVII., 62. Leprosy is caused by eating putrid fish: and amongst the maori people those on the sea-coast suffered most from the disease.

she will appear below the eastern rim of sky; and as she waxes in beauty the people on earth will say, ‘‘MARAMA has bathed in the lake of ‘Aewa’, in the living waters of *TANE’*, and again grows beautiful.’’ ’

‘‘He came to the fifth upper world, to ‘Nga-tauria’, and here he heard the sound of great *toki* being beaten against the trunks of trees. He assumed the form of an old man, of a slave, covered with unclean garments, and his hair hanging untidily about his head. As day waned, and the tree-fellers ceased from toiling, they beheld an old man coming towards them with halting steps, his back bent, his face bleared and wrinkled with age. ‘‘Ho!’’ they cried: ‘‘a slave to carry our *toki.*’’

‘‘They gave the *toki* to him, saying, ‘‘O old man, take these our *toki* and carry them to the *kainga* yonder; and in the morning you shall bring them here again.’’

‘‘ ‘‘It is well,’’ said the old man; ‘‘but I with my aged limbs cannot move as quickly as yourselves; tarry not for me; I slow-footed will follow you.’’

‘‘They left him. Looking around, he saw amid the trees the object of their labour; a trunk lay on the ground, roughly shaped, as if intended for a *waka*. ‘They shall know my *mana*,’ thought he; and assuming his god-head, and taking a *toki*, he ran it along the one side, and the other side; and ere yet the shadows had fallen, the hull of the *waka* lay finished, with curved sides, and *riu* smoothly dubbed.

‘‘Again, as an old man, he took up his load. Nearing the *kainga*, some women-slaves, gathering fire-wood, saw him and cried, ‘‘An old man slave for us!—he shall carry our burdens.’’ No word of remonstrance did he utter, but patiently trudged along with the *toki* and the firewood on his shoulders, they following, singing and laughing.

‘‘A jest indeed was this; had they only known who it was they thus treated! Here was a mighty *toa* treated as a servant by men; here was a god treated as a slave by women who were themselves slaves! He who could scale the heavens, who could vanquish men and gods, who had power over life and death, did the work of menials, whilst they walked behind and laughed at him with no least tremor of fear! Had they only known!

‘‘They arrived at the *kainga*: ‘‘We have caught an old man for a slave,’’ cried the women. *TA-WHAKI* made no sound, nor did he raise his eyes till he heard a voice saying, ‘‘That is right; bring him along; he shall be a servant for all of us.’’

It was as when a man awakens from dreaming, having heard a loved voice that has long been silent. It was the voice of 'TANGO-TANGO; and cautiously raising his eyes, he could scarcely restrain the joy that surged in his heart: but she turned and entered the *whare*, and *TA-WHAKI* was left with the slaves.

"In the morning the men, who were the brothers of 'TANGO-TANGO, set out for the forest, and called on the old man to come along with the *toki*. He followed them; and when he arrived at the place where the log had lain, they were still exclaiming with surprise at the wonder of the thing; for the *waka* which they had barely begun, now lay finished. "Who has done this?" they cried; and whilst they admired the excellence of the workmanship, saying, "None but a skilled *rangatira* could so deftly use the tools," one remarked, "Belike the little folk who sit in the *kie-kie* have toiled night-long; who knows but that the 'HAKU-TURI' have done this with their enchantments?"

They looked upon this as a favourable omen, and began to ram their *toki* against another tree, chipping out the bruised portions, working with a will. They felled the tree, and roughly they hewed and burned the hull from the fallen log, and departed as on the previous evening. *TA-WHAKI* again assumed his godhead, and finished this *waka* also ere darkness hid the earth from the blinking stars.

"The surprise of the brothers was as great on the second day, nor was their pleasure less; but felling another tree, they formed a plan among themselves to hide near by and see who the night-workers might be. *TA-WHAKI* heard them, and was not ill-pleased that they should thus learn who their slave in truth was. When, therefore, the brothers had gone, *TA-WHAKI*, as if he knew nothing of their plans, took up the *toki* and went towards the *kainga*, but returned after going a short distance to allow the brothers to conceal themselves. He drew off his disguise; and the brothers, who had supposed the old man had returned for something he had forgotten, were amazed at the transformation. Tall, erect and sinewy, they could not believe that the man before them was the old slave; they peered about, but the slave was nowhere to be seen; moreover, his ragged mats still lay at the feet of the oil-gleaming *toa* before them. Lightly he stepped towards the log, and lo! he scarcely touched it, but the place approached by his hand seemed to take shape in immediate obedience to his will.

"The brothers crouched in their place of concealment, dreading that the fiercely-flashing eyes of the man should discern them. They crept away, and hastening to their sister, to 'TANGO-TANGO, they related all things just as they had happened. "Describe the man to me," said she: and hearing their words, her heart within her sank downwards to the earth, where moved even such a man. "Say nothing to the people," said she; "perhaps something will come of it; he would appear to be a man of *mana* since thus he can assume whatso shape he pleases;—*ae*, a man of high birth he must be; for else he would not tolerantly bear the indignities to which he has been subjected."

" "Here he comes," said her brothers, "his back bent with his load!" They thought with apprehension of how they had treated him: they looked for some signs of anger; but no,—he passed them without raising his eyes, and they wondered if after all they had been deceived. "Perhaps this is indeed the old man," they said, "and the other one is elsewhere: we should have waited; and now we do not know if we should treat this fellow as a slave or as a *rangatira*."

"But *TA-WHAKI* longed to make himself known to his dear wife; and that evening, when the people sat in the *whare*, he too entered, and sat with them. On 'TANGO-TANGO seating herself in the place reserved for her, he arose and approached her. When the people perceived what he intended, "Ho, ho!" they cried; "come back, old man: take care, lest you become *tapu*, for that place is sacred." He did not heed them, but shuffled right up to where 'TANGO-TANGO sat. "Take care!" again they cried; and as he sat down, "There!" they said "it is his own fault; he is *tapu*."

" 'TANGO-TANGO too was surprised; nor could she conceive that this old man was other than he seemed. Once, however, he raised his eyes to hers, and a pang thrilled her. "Need he had to keep his eyes ever turned to the ground," she murmured; "no disguise could conceal the soul of him;" and bending towards him, she whispered, "Art thou *TA-WHAKI?*"

"With a scarcely audible sound, he assented: he arose, and his mean disguise falling away, lightnings flashed from his arms as he raised them. "*TA-WHAKI!*" said 'TANGO-TANGO. "*TA-WHAKI!*" cried the people, and fled in alarm; for the whole place was become *tapu!*

"The face of *TA-WHAKI* met that of his wife in a *hongi*, and he pressed his daughter in his arms. They rested that night, and in the morning *TA-WHAKI* said, "Our little daughter must be named, and the rites for those of high birth shall be performed." The end-wall was broken down, and the girl taken through the aperture, so that all men could see she was indeed nobly born. She was led to the stream with this *karakia*:—

> " "The daughter is going—going by the great road—by the long road of **TINI-RAU**. Go out and come in the daughter who is rejoiced over with the pealing voice of the people. Go to 'Motu-tapu', and flash there lightning."

"They named her PIHANGA; and from *TA-WHAKI* lightnings flashed as she was sprinkled with water, with the *karakia*:—

> " "Clear the great courtyards—clear the long courtyards—the courtyards of the daughter. Sprinkle Puanga in his water, at the source of the stream of Puanga in this world. Move; yes, moving, closing quite near. Sprinkle with a wave, turning away. Sprinkle with a wave dispersing. Sprinkle to **TU'**, the face of the last wave. To control, to explain the water of Puanga. Peak of the promontory. It is Puanga in the world. Move; yes, moving, closing quite near."

"Thereafter they dwelt happily in 'Nga-atua'. *TA-WHAKI* becoming the beneficent god to whom, with *REHUA*, invocations for health and length of days are addressed. When offerings of food are made by the suppliant, he, in memory of the act of *TA-WHAKI*, counts the baskets of food in the way called *nga-huru*, sacred ten: that is, of the ten baskets he counts nine and sets aside the tenth for the god; he then counts eight and sets aside the ninth; counts seven and sets aside the eighth, and so on to the first.

"Nor did these two heavenly lovers, *TA-WHAKI* and 'TANGO-TANGO, leave the earth without giving to man a token of their affection; for fluttering downwards came a black moth, an emblem of the soul that fills the breast of man. Still from that sixth upper world, too, *TA-WHAKI* reveals himself; and his manifestation is the thunder and the flashing lightning."

[1649] So we have special entrances and exits for the lowly born, for the tradesmen; special though temporary porches and carpetings for those whom we wish to honour, and for the exalted ones.

[1654] 'Motu-tapu'. The home of HINE-I-TE-IWA-IWA, goddess of weaving, to whom girls were dedicated, as boys to **TU'**.

Chapter XVIII.

RATA.

Karika made an end; but clamorous cries arose, calling for the tale of Rata. "Rata and the goblins, the man-eaters!" they cried: "the 'PONA-TURI' defeated by *karakia!* the 'HAKU-TURI'!"

"The tale of *TA-WHAKI* ye called for, and have heard," said the teller: "are ye indeed as the young of the *karoro*, still unsatisfied with huge morsels, flapping and clamouring for more?" The boys laughed, and cried, "Tell us of the grandson of *TA-WHAKI*; of Rata."

"The *karoro* has a call that at once silences its importunate offspring: I too have a call commanding silence:—the tale is of Rata!"

Smiling silence followed, and the new tale began.

"In 'Nga-roto' ye will remember *TA-WHAKI* begot a child whose name was to be Wahie-roa, in remembrance of the load borne by his father. The child was born, named, became a valiant youth like yourselves, O bright-eyed drinkers of words!—and as man he abode with MATOKA-RAU-TAWHIRI. She bore to him a son, the very Rata of whom ye shall hear anon.

"After the birth of Rata, and while he was yet a tiny babe, his mother felt a desire for *koko*, fattened on *poporo* berries. Wahie-roa therefore sought a place where many of these birds might be found, and for this purpose he trespassed on the hunting-grounds of Matuku; the grounds called 'Pu-oro-nuku' and 'Pu-oro-rangi'.

"The gusty winds of *Nga-huru*, become colder, blew night-long in cheerless *Hotoke*; and Wahie-roa, whilst able through the rustling of the leaves to approach the timid birds, had ado to keep the warmth in his aching limbs. With *pewa* and with *here* he waited long for the desired birds, but the bait of the *pewa*, choicest of *poporo* berries, scarcely lured them at all, nor would they heed the call of his *patete* leaf, nor come within reach of his *here*.

" "The birds must be *pawera*," said he; "and though indeed their evening calls '*Koee, Koee*', might reveal to me their night-haunts, here I cannot wait till the night freeze them to their perch, or I too, may fall into the hands of the hunter. A truth it is that when the *tui* has greatest abundance of food, the hunter has least. I will return with my half-score.”

“Once again he visited those places; but though MATOKA’ waited long and patiently, he did not return. The child Rata quickly grew; and hearing his playmates speaking of valiant fathers, *toa* of warlike repute, he asked his mother, “Where is the man who is my father?”

“ “Who can tell?” she answered; “he may be hiding in the inland forests; or on the other side; or perhaps behind our *whare*.”

“ “Ho!” said Rata to his mother; “your word is one of mockery. I seek to know who it was dwelt with you when I was begotten; I ask you where my father is, and you answer ‘He may be hiding in the inland forests; or on the other side; or perhaps behind our *whare!*”

“ “Lo,” said his mother; “when your life began, then too his ended; for when I lay weak from the birth of you, my son, and desired *koko*, he departed to satisfy my longing; but his second going was the end of him, for he was slain by Matuku, and his bones hang beneath a strange ridge-pole.”

“ “Who is this Matuku, and where does he dwell?”

“ “He dwells where *’RA* appears in the morning; but perilous is the way, and full of peril is the land of the man.”

“ “Cannot I go there?”

“ “To what end, my son?”

“ “That the slayer may be slain; that I may obtain *utu* for the death of my father.”

“ “The way is over the pathless seas, and how shall a youth be able to follow the guiding light of the moving stars?—you cannot go.”

“ “Yet I would go,” persisted Rata.

“ “First must a *waka* be made; that on the narrow road of *TANE’* you may be able to elude the hands ever ready to drag the voyager into the monstrous deeps of *TANGA-ROA*.”

“To ‘Hekea’ and to ‘Raki-tahua’, Rata then journeyed; and standing in the midst, he cried, “O friends, is Kahue here?—for I from afar have come seeking him.”

“ “He is at another place of his, at ‘Papa-tu-ano-hawaiki-a-kahue’,” they answered him.

“Rata went on; he passed a beautiful high plain, ‘Wai-kapua’, and met Kahue on the flats of Hawaiki. “Friend,” said he, "I come for aid in my enterprise; I come for *toki* wherewith to fell trees, that a *waka* may be built: I seek *utu* for the death of my father, of Wahie-roa."

"Kahue broke a slab of stone asunder, giving a heavy well-shaped flake to Rata, saying, "It is well to bear in mind the injuries of old, that vengeance may be taken, and no man may say of thee 'He is like a nephew, who stands carelessly on the opposite side of the river.' Take the flake for thy *toki*, remembering that, however small, the *toki* is always equal to the man. That its edge may be keen, lay it on the back of thy ancestress, of HINE-TU-A-HOANGA."

"Pleased with his *toki* whose name was '*Te-papa-ariari*', Rata departed, nor did he forget the words spoken by Kahue. From the same slab of stone Kahue then broke two other *toki*: one, '*Nga-paki-tua*', he kept for himself; and the other, '*Tauira-a-pa*', he gave to Kupe, who sailing directly towards the sunrise, came to Ao-tea-roa. There he slew the sea-monster "*Wheke-a-Mutu-rangi*", when it with its twisting arms encircled the calabash thrown towards it by him: he also saw the birds *kokako* and *ti-waka-waka*; one of which calls like a man, and the other carries its tail erect and spread out.

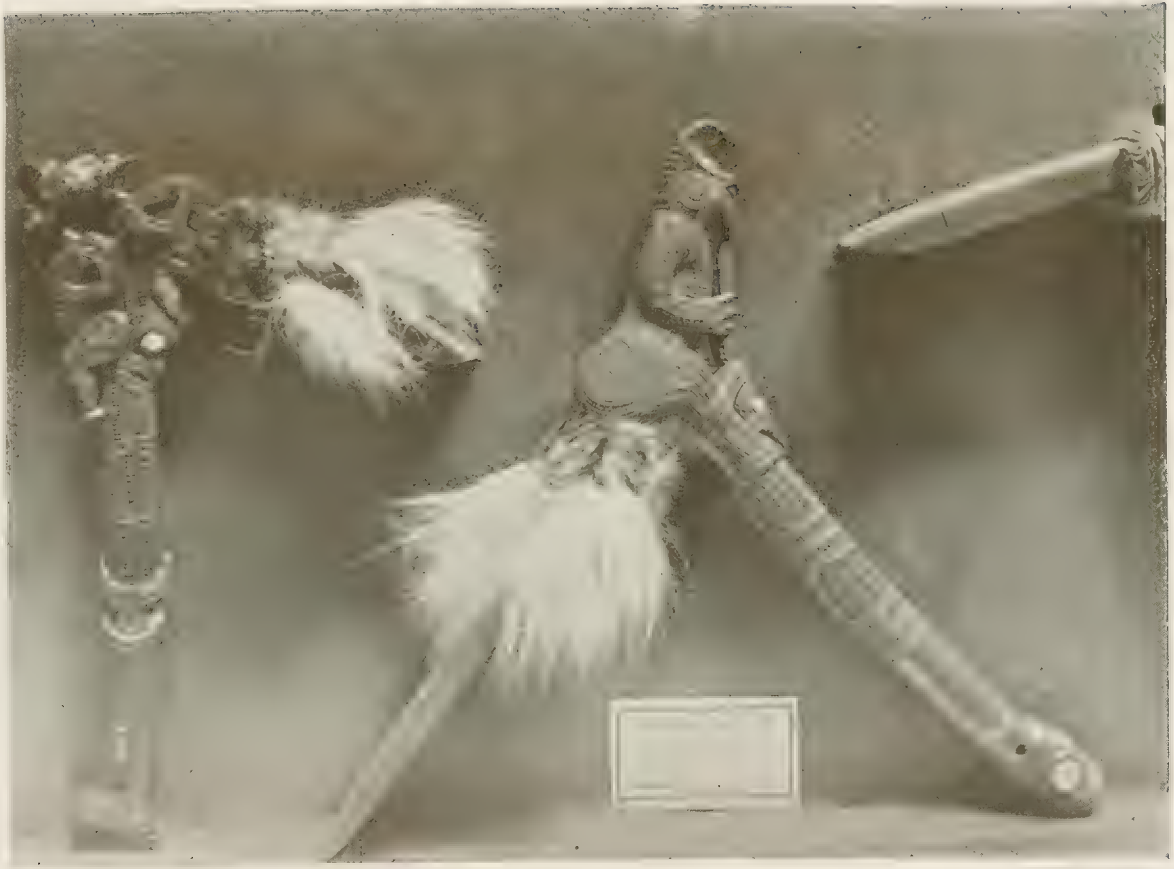
"Rata hastened to his ancestresses, to HINE-TU-A-HOANGA and to TU-HINA-PO; and repeating the words of Kahue, he shewed them the *toki* given by him, with its yet blunt edge. HINE' immediately bent down before him; and as he held his *toki* on her back, sounds seemed to issue from the very stone; or it may have been her blue-lined lips that said '*Kia-koi, kia-koi.*' 'What words are these?' thought he, bending his head towards the sound; and clearly he heard them, '*Kia-koi, kia-koi*'—'Be sharp, be sharp.' Lifting the *toki* from her back, he found its edge was sharp and keen. He procured the other parts for his *toki*; these were '*Ekenga-te-maku*', '*Ekenga-te-rangi*', '*U-oroia-te-ati-tipua*' and '*U-oroia-te-ati-tawhito*': he lashed the handle with flax lashings, as taught of old by *RUPE*, and called his finished *toki* '*Mapu-nai-ere*'.

"Going to his mother, and showing how he was prepared for the building of the *waka*, "*Ea!*" cried she; "even now in the

[84] A nephew, not to be depended on, in times of extremity, like a son. Colenso, Trans., XII., 126-7.

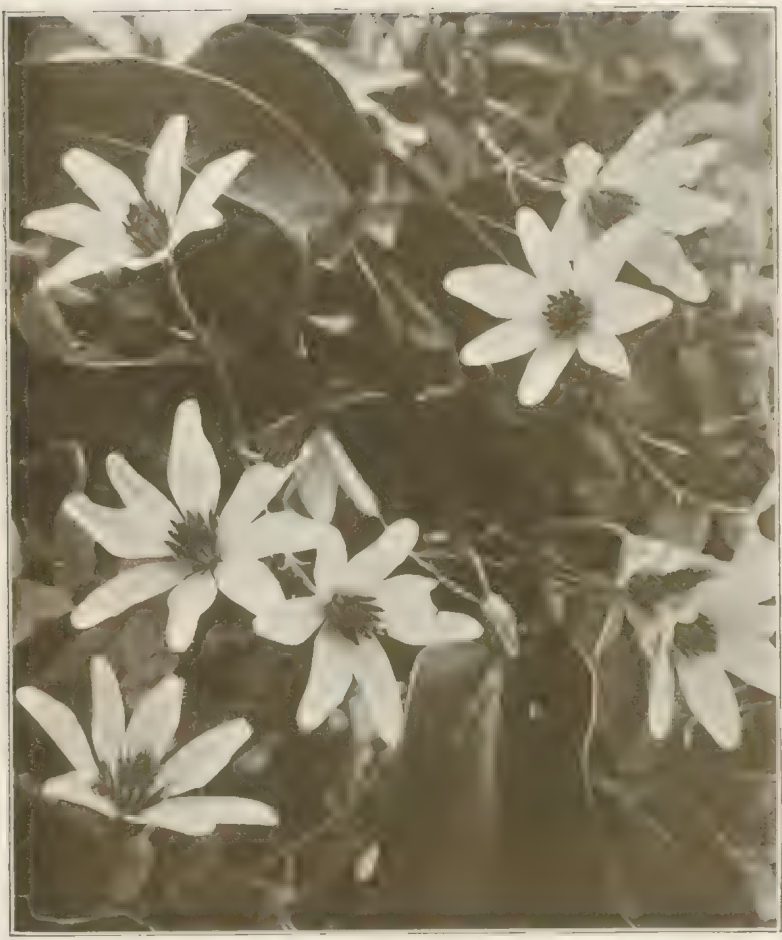
[93] Grey, P.M., 130-131. Whilst this sailing direction of 'towards the sunrise' does not accord with the supposed last point of departure of the migration to Ao-tea, which would rather require a south-westerly course, it would accord with the supposed position of the original home of the maori race,—a position also indicated by the north-westerly direction of the spirit-road.

[104] 'Kia koi', 'Be sharp'. Wohlers, Trans., VII., 22. A fine example of onomatopœia.



Tourist Dept. photo.

Greenstone Axes with carved wooden handles, and ornamented with dog's hair and bird's feathers.



White Clematis, *Pua-wananga* (Clematis indivisa). (Nat. size.)

forest there stands a *totara* fit to make a *waka-pitau;*—and *aue!* that Wahie-roa went but returned not; may it be seen that he lives again in his son!"

"Forth went Rata, but could find no such tree as his mother described; "a tall bole, branchless, and crowned with dull-brown bushy top." He returned, declaring there was no such tree to be seen. "It is there," insisted his mother; "rugged and rough it is, with wrinkled butt, and bark broken as if severed at intervals with a *toki*; away to the north it stands;—have I not seen it?"

" "Ho!" said Rata; "I went east where crags break up the streams in falls, and twisted trees spring from tangles of fern." He went as she directed, and found the tree. 'It is well,' he thought; 'the hill slopes to the sea, and the *waka* will be easily launched. He cut through the thick and fibrous bark; and such was the *mana* of the *toki* and of the god-descended, that having struck four blows above, and four below, on the fifth blow the tree fell. With fire and *toki* he cleared the branches; he cut away the soft outer *taitea*, baring the hard inner core, the *taikaka*; and ere the close of day he departed, having roughly shaped the hull of the *waka*.

"At day-break, he trod the dewy glades, the song of the birds moving in a circle with him as he moved. The sweet *kori-mako*, the fluting *tieke* and the joyous *tui* shunned him; but the *miromiro* trilled from the bough as he passed, and the *tou-tou-wai* fearlessly met him, eye to eye. Soon he reached the place where the rough-hewn hull should lie; but lo! neither the hull, nor branchless trunk lay there. He peered about, but no vestige was there of his toil; as quickly as it had been accomplished, so quickly had it disappeared.

"Before him reared a lofty *totara*: was not this the very tree he yesterday had felled? Yet no marks of *toki* it bore, and no bough was broken. "Shall the *mana* of the god-descended be set at naught?" cried Rata: again he struck four blows above and four below, and at the fifth blow the tree fell. He toiled as on the previous day, and ere sundown left the rough hull lying amid chips and charred wood and broken branches. As he turned to depart, however, he saw the eager eyes of a *pihipihi* watching his movements, and a *popoka-tea* came curiously peering this way and that, as if to see what he had done. Rata beheld the birds with high disfavour, for the omen was evil. "Go," said he; "reveal my actions to your forest-lord who sends

[155] A.H.M., V., 8.

you here with prying eyes: *mana* from greater lords have I, and fear not.''

''Forgetting the surprise of the previous day, Rata again set out merrily to continue his labour. But abruptly his merriment ceased; for he stood at the foot of the *totara*, and its abundant leaves, wind-moved, were shaking as if with laughter: a flock of *popoka-tea*, too, whistled shrilly as if in derision, or as if they still heard the noise of his blows.

'' 'Have I dreamed a dream?' thought Rata, his anger vanishing in the presence of mysterious powers: 'did I fell the tree or no?' It stands unscathed, and the herbage around is unbroken!—I have surely dreamed,—but now shall the dream be verity.' Four blows above, and four below; a fifth blow, and the tree fell, bearing in its midst a *waka-pitau!* ''Thou wast conceived in KU-WHAKA-HARA,'' said he to the tree lying before him; ''thou in turn shalt conceive; and though the labour be the labour of Rata, thou, being rent asunder, shalt in thy death give birth as did the mothers of the ' 'Nuku-mai-tore'; and thy child shall be my *waka*.'' Ere evening, his dream was fulfilled, and he turned towards his home.

''But he stayed his steps; and he thought, 'I will lie concealed, lest some wonder should occur: I will see if it was a dream, or if yonder tree can indeed spring again from its fragments.' Behind a screen of twisted *kareao* and tangled *taraheke* he lay, watching the hull before him, and seeing it in fancy assume the graceful shape of a completed *waka-pitau*, with carved *ihu*, and lofty *rapa*, and streamers of fluttering plumes. A humming murmur arose, perhaps in the east, perhaps in the west; it swelled in sound and died away, like wandering winds in dells whose white falls grow misty as the day grows blind and darkling. He heard a far fluttering as of wings, as one might have heard the flutter of the land-birds and sea-birds gathering for battle; and with the beating came, perhaps from north, perhaps from south, a humming, million-murmured. A darkness came, but not the darkness of night; a singing, yet not the singing of birds. Innumerable shapes, that were not birds, yet flew, thronged the air, and Rata heard the sound of words,—

'' ''It is Rata. Rata, you are felling the forest tree of **TANE'**. Fly this way, the splinters of **TANE'**; cling together, adhere. Fly this way, the chips of **TANE'**; yes, cling together, hold tremblingly. Fly this way, the ribs of **TANE'**; yes, clinging together; yes, adhering. Stand straight up, oh! stand up fresh and green. Lift up, and stand, green-growing.''

[194] A.H.M., I,, 91,

“Thus the multitudes of creatures, the multitudes of ‘HAKATURI’ and of the ‘RORO’, flew and sang; and lo! there was a quivering in the chips, the splinters, and the broken boughs: the trunk re-formed, covered by its broken bark, the branches, growing again, took their places on the trunk; and the tree, slowly rising, stood upright upon the severed stump, healed and without a scar: though indeed, the cuts still seen on the bark, may be the scars of the blows of old.

“Amazement filled the heart of RATA; but thinking of his labours thus made vain, amazement turned to anger; and bursting from his place of concealment, he roughly seized upon the flying creatures, crying, “Mischievous and meddling sprites, how dare ye touch my tree and make a mock of my labour?”

“ “The tree was a son of *TANE’*,” they faltered; “and you made no offering to *TANE’* ere you severed the neck of his offspring.”

“ “It is true,” said RATA loosing his hold: anger was quenched, and shame burned in its place.

“ “To propitiate the father of the forests,” continued the elves, “you should have laid fronds of the *pare-tao* upon the stump, when his anger would not have kindled against you. Now go; and performing the necessary rites, you shall have your *waka* without further hindrance.”

“RATA departed: nor was his head the only one that drooped: for lo! the heads of the *ponga* were bent; the ends of the long leaves of *toe-toe* swept the ground; and the tips of the young *kareao* hung on bended neck. All these drooped thus for fear of the angry onslaught of RATA; nor have they forgotten their fear to this day.

“Dubiously RATA next day sought the glade of the fairies: but *anana!* where yesterday his rough hull had lain, and had again been swallowed up by the re-knit tree, there lay the hull of a *waka*, smoothed and hollowed, and beautifully finished.

“ “Ho, ho!” he cried; but dared not turn back lest this should indeed prove a dream. For a time he gazed in wonder; he felt the hull, and admired its smoothness, its graceful curves: he then ran shouting to call his fellows. They came, and saw no chips, no ashes of *rewa-rewa*: the *hiwi* lay as if it had fallen from a tree, and not been hewn from its bole. The work of no man’s hand was this, but the fruit of a god’s ease. “This was indeed ‘a traveller of *TANE’* on the south-east sea-breeze’,” said

[236] The hull was burnt out with charcoal of rewa-rewa (honeysuckle).
[239] A.H.M., I., 145.

RATA; "and now it is 'the narrow path used in crossing', and we on it shall cross the seas, seeking vengeance. From *TANE'* come our *waka*, our *whare*; which, too, are 'the bold and daring children of *TANE'*, defying the storm,' for of the bark of the *kahika-tea* and *ake-rau-tangi* is made the *whare* for the dwelling of the many-hued *KAHU-KURA*: from him too come our *taiaha* and our polished *tao*; his is the hand that smites our enemy:—praised be *TANE'!*"

"A *karakia* for felling a tree, a *tau*, was sung; and thereafter the *waka* was hauled to the sea, a track being cut for it by the slaves. This was the *karakia* giving strength to haulers:—

> " "I stand on the whare of fame of **TANGA-ROA**—of **TANGA-ROA**, whose billows beat the coast. Sharpen the toki of Hine-tu-a-hoanga, whilst I, Rata, seek the river 'Piko-piko-i-whiti'.
>
> "'We slay our foes at 'Maunga-roa', and also at 'Ko-whiti-nui'.
>
> "'This is the day of our victory, and beaten are the foes of Rata-wahie-roa,
>
> "'This is our day of victory. Through thickets and in blazing sun we nimbly rush to meet the battle-charge."

"Again, they chanted as they hauled it through the growth,—

> " "Now, now shake your knees, O company of workmen! now, now shake the bramble. Come forth, O Whiti and Matuku!"

and this *karakia* has become a proverb, being repeated to this day by anyone who may foresee the arising of a quarrel.

"Again, a *karakia* was sung to enable the *waka* to glide over difficult places. First a portion was sung so that the haulers might prepare, then a voice called a short phrase, and the haulers, straining at the hull, made reply:—

Pull '*Tainui*', pull '*Arawa*', to launch them on the ocean. Surely glanced the bolt of thunder hitherward on my sacred day.		*(Solo whilst haulers make ready.)*
(One Voice.)	*(All.)*	
The *kiwi* cries	*Kiwi.*	*(A short sharp pull.)*
The *moho* cries	*Moho.*	
The *tieke* cries	*Tieke.*	
The belly only.	Fork it out, fork it out.	*(A long sustained pull.)*
Keep it in the path.	Fork it out.	
It is the second year to-day.	Cheerily, men.	(*Kauaea.*)
It is the man-catcher.	Cheerily, men.	
Give this way and carry it.	Cheerily, men.	
But whither carry it.	Cheerily, men.	
Ah! to the root.	Root of *Tu.*	
O wind!	Pull away.	
Raging wind.	Pull away.	
Pull onward the root.	Root of *Tu.*	
		(*A halt, and a fresh start made.*)
That's it, go along, *rimu.*	Cheerily, men.	(*Rimu*, *totara*, and *pukatea*, timbers from which *waka* are made.
Go along, *totara.*	Cheerily, men.	
Go along, *pukatea.*	Cheerily, men.	
Give me the *tu.*	Cheerily, men.	(Girdle to which *maro* was fixed.)
Give me the *maro.*	Cheerily, men.	(*Maro*, apron.)
To brace up	Cheerily, men.	
My belly.	Cheerily, men.	
Hihi e!	*Haha e!*	(*Three long syllables denoting that a long strong pull is to be made to overcome a difficulty in the ground.*)
Pipi e!	*Tata e!*	
Join.	*Ha!*	
Join.	*Ha!*	

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[251] A.H.M., II., 155.
[267] Pull 'Tainui', &c., Shortland, T. & S. of N, 162.

The cord.	*Ha !*	
The cord.	*Ha !*	
And the spear.	*E !* and the *pohue*-fork.	(*Pohue*, a climbing plant.)
E ! and the child of flint.	*E !* and the child of the *manuka* paddle.	(*Walking away with it.*) (*A halt and a fresh start.*)
It is I, it is I.	A long pull.	
The thing is dead.	A long pull.	
Jog along, jog along.	Slip along, slip along.	
Brandish the *toki !*	Cheerily, men.	
Draw it out.	That's it	
It's a *tikaokao*.	A *taraho*.	(*Tikaokao :* a bird, modern for fowl. *Taraho*, a bird.)
A *parera*.	*Ke, ke, ke, ke.*	(Quack, quack, quack, quack.)
A *parera*.	*Ke, ke, ke, ke.*	(Grey duck.)

" '*Riwaru*' was the first name of this *waka*, given because the wood was quite green, yet neither split nor twisted in the working: when it had been first rubbed with juice of the *pororua*, and then stained red with puddled *karamea*, its name was '*Tui-rangi*': when its top-sides were in place and its grimacing *ihu* and lofty carved *rapa* had been fixed, when, too, it had been ornamented with the *puhi* streaming behind from the *rapa*, and tufts of white down from the breast of the *toroa* at intervals along the black *taka*, its name was '*Paka-wai*'.

"The *waka* finished, it was a delight to see it sitting gracefully upon the water; but when the six score paddlers took their places and urged it swiftly along like a thing of life, then indeed the delight of the people broke from their lips in admiring cries.

"Ceremonies were then performed, with sacrifices to the gods. Two fish were caught: one was at once roasted, and with the appropriate *karakia* was offered to *MUA*, before whose altar, too, some sea-weed was shaken. On the morrow, the other fish was cooked in a *hangi*, and the coverings used in the cooking were hung before *MUA*. The *waka* was again launched, and was now called '*Niwa-reka*'.

"Warriors embarked, and they sailed until the *kainga* of Kiore-roa and Kiore-poto were reached, when this *karakia* was uttered:—

> " "Kiore, Kiore, look to the north. Leave Kiore to rest in his whare. The whare of Tu-nui, the whare of TANGA-ROA. Noose caught, quite caught at the first glimmer of day. Pull it tight, dash it, strangle it, till features redden. Come, O Ao! and add thy power."

"A longer *karakia* was also repeated by the *taua*, the war-party, and the strongholds of these two were destroyed. Kiore-roa was killed, but Kiore-poto escaped.

"The body of Kiore-roa was taken home, but the mother of Rata did not consider that sufficient *utu* had been obtained for the death of her husband, as his murderer still lived. Again the

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[310] Names of waka, Taylor, Ika, 115-6,

[313] On the preparation of karamea, or kokowai, and other pigments, see Walsh, Trans., XXXVI., 4.

waka-pitau was equipped and manned, and they sailed to 'Te Raihi' in the lands 'Pu-oro-nuku' and 'Pu-oro-rangi', in the former of which dwelt Tama-uri-uri, vassal of Matuku.

" "What method of fighting is employed by those whom we seek, by Matuku and by his fellow Pou-a-hao-kai?" asked Rata as they voyaged.

" "As we approach his *pa*," he was answered, Pou' will cry, 'Little heads, little heads!' upon which we shall all be swallowed up in an instant, that being a charm of evil *mana*."

"Then said Rata, "When he calls, be ye silent; and I will say, 'Quickly, Big-face, spread it over the expanse of heaven,' when, ye shall see, his *mana* will be broken."

"They approached the land, when the *tipua*, even Pou-a-hao-kai, was seen quickly coming. "Little heads, little heads," he cried. But Rata answered, "Quickly, Big-face, spread it over the expanse of heaven." 'What new *karakia* is this?' thought the *tipua*, what time Rata and his company silently landed; and though he opened wide his jaws to swallow them, they eluded him. He retreated to his *whare*, whilst they secured the *waka*, and he called to his slaves to prepare food.

"As they moved towards the *whare* of Pou', Rata said to his men, "Should he again utter the cry of 'Little heads,' I will answer, 'Quickly, Big-face, make an opening in the wall of the *whare*'. Ye must shun the doorway, for belike he even now is meditating evil; and should ye bend entering by the usual way, ye are like to fall into the dark pit of his yawning throat."

"So it chanced; for as they neared, they heard the call "Little heads;" to which Rata replied, "Quickly, Big-face, make an opening in the wall of the *whare*:" saying which, he and his men parted the reeds to make an opening in the wall; declaring, too, by this act, that they were men of note, avoiding the common entrance.

"Pou' was baffled: "Seat yourselves upon the woven mat," said he. "Not so," quoth Rata; "rather seat yourselves on the bare ground." They did so, and the *makutu* of Pou' was as naught before the *mana* of Rata. Pou' provided food, but the warriors, whilst seeming to eat, put the food aside. "I thirst," said Rata, and Pou' himself went to fetch water for his guest: but so it chanced, that as he stooped to dip up the water, the stream receded; nor could he by any means touch the water, try as he would: for as the thin mist surrounding a man seems

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[379] This artifice is reminiscent of a similar one employed against ogres in Grimm.

to recede before him, approaching from behind, ever keeping the same distance, so the water was all around Pou', yet unapproachable.

"He heard the voice of Rata crying, "Return, O Pou':" and returning, "My thirst I have quenched with water conjured from heaven," said Rata. Pou' seated himself by the fire, when his guest bade him open his mouth for the food prepared for him. Widely his mouth was opened, and Rata flung four fiery red stones, one after another, down the cavernous throat. He burst asunder; and then were seen the many *waka* and men that he had swallowed in times past.

"They had captured Tama-uri, vassal of Matuku; and of him they now enquired the hiding-place of Matuku.

" "Deep in the cavern he lurks," said Tama', "and his food is men."

" "How can he be lured thence?" said Rata.

" "In the due season, he comes to perform ceremonies that the *pororua* crop may be plentiful, and to eat men," he answered.

" "Can you entice him from the cavern?" asked Rata.

" "*Ae*; but set first your snares around the opening: and do not haul too hastily when he shews his head, for the men will lure him forth, so that ye may catch him about the middle."

"They landed at 'Kai-whaia', and ascended the mountain at 'Whiti-hau', where the opening to the cavern appeared. They set the snare, and Tama' stood at the lip of the downward twisting hollow, crying into its depths, "Matuku, *e!* Matuku, *e!"; 'e', 'e',* sounding in many and confused voices from the darkness. An indistinct answer arose. "Come and perform the ceremonies," cried Tama'; "the ceremonies for the *pororua* crop."

"First it seemed as though RAKA-TAURA were uttering her unintelligible noises below; but amidst all a voice was heard, "Not yet are the nights propitious; but when MARAMA has in the eighth moon, become round and whole, when the *kaka* tears the red *rata* by day, and the *titi-puha* comes from its burrow at night, in the time between the setting of **Puanga* and the rising of **Whanui*, then will I appear."

"Rata came to the lip of the cave, and cried "*E ta e* Matuku! come forth; for property awaits you here."

" "My words are then without effect," came the answer; "and fruitless words are, as I well know, ominous of evil."

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[421] A.H.M, I. 66, Maori part.

"They knew that Matuku was now ascending, and carefully they arranged the snare, whose name was '*Rua-wharo*', whilst Rata uttered this *karakia*:—

> " "This is my noose to bind the elevated—to bind a man followed by a war-party. Bound to the earth—bound and beaten; caught, revenge gratified, and taken away."

"As from the cave, from 'Puta-aroaro-nuku' came the sound of one climbing a steep path, Rata laughed, saying, "Property is a certain lure to decoy a man, that his heart shall not ponder, and he be caught as a fish of the ocean." Soon a labouring breath was heard; and as the odour of human beings met the nostrils of the climber, from the cave came the words,

> "Stink, stink; odour, odour; my food is man."

"A few men, unarmed, stood near the cave; the rest lay hidden. Matuku emerged, and seeing the men he made as if to leave the cave; but suddenly the noose was hauled tightly around his waist.

" "Ho!" he cried; "you cannot kill me."

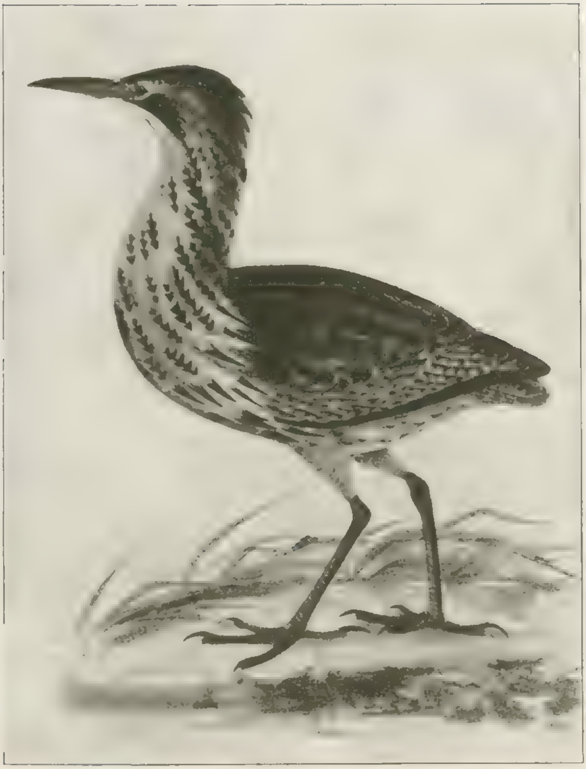
"They attacked him, and lopped off an arm; but still defiant, he cried, "You cannot kill me." These words he repeated as one limb after another was severed; and in truth his *mana* was such that though nothing but the trunk remained, he still lived. Not indeed as a man, for feathers grew from his skin, legs furnished with the claws of a bird appeared, and a neck with the head and beak of a bird; and as a bittern, a *matuku*, he escaped from his astonished enemies. His voice is still heard in marshes, as it was heard then in the cavern.

"To Tama', Rata then said, "Where are the bones of my father, of Wahie-roa, whom Matuku slew?"

"They hang beneath the roof where dwell the *tohunga* of the 'Pona-turi'; and who can resist their *karakia*, or their *makutu?*"

" "We shall see if they are able to stay the son from honouring the bones of his father," said Rata; and hastily, ere the news of the death of Matuku reached them, he moved towards their *pa*, reaching it at nightfall. Alone, he stealthily approached a burning fire around which the *tohunga* were assembled, chanting *karakia*, and beating human bones together whilst so chanting. Eagerly he listened, hidden in a clump of *harakeke*, and learned the *karakia*: it was one which, directed against a foe, had greater *mana* than either *tao* or *taiaha*, be these never so keen. He

[428] A.H.M., I., 72,
[437] 'Fe, fi, fo, fum! I smell the blood of a British man!'



Bittern, *Matuku* (Botaurus pœciloptilus. (⅙ nat. size.)

WAKATIPU

learned, too, that the bones they smote together were the bones of his father; and they seemed to say '*Ta, ta, ta,*'—'Pull, pull, pull.' Inspired with wrath, he leapt among his foes, smiting to right and left. They, ignorant of the force of the foe, but imagining the worst, lost heart, and soon lay slain.

"Rata gathered the sacred bones of his father, hastened to his men, and set sail for his home.

"At early dawn the 'PONA-TURI' discovered with dismay that their *tohunga* were dead; and seeing that the bones of Wahieroa had been taken away, they wrathfully concluded that Rata had been near.

"Rata, watching from the palisades of his sea-side *pa*, next day beheld a swiftly-approaching fleet, manned by vengeance-seeking 'PONA-TURI'. Quoth Rata, "They rush through the waves like *hauture* in keen pursuit of prey; like *hauture*, too, shall they be stranded, nor ever again dash their paddles in the seething water."

"Now was seen the fury of the sea-folk, of the 'PONA-TURI'. Scarcely had the *waka* pressed the tide-washed sand, ere exchanging paddle for *patu* and *tao*, impetuously they assaulted the *pa*. As the white wave, beaten back again and again, yet ever renews its attack on the gleaming rock, so they hurled themselves against the palisades, many a warrior leaping over like spray upon the defenders. Not pausing to drag away the slain, —nay, mounting on their dead bodies; soon they were pouring over the palisades, even as the wave with the rising tide pours over the rock that before then it fruitlessly battered.

"Disheartened by the unremitting fury of the assault, the defenders fell back; the first line of palisades was lost, and in the torrent-like sweep of untiring warriors, the second. Full three-score *toa* of renown were slain, and many wounded; and the men of Rata cried that these sea-rovers, like their own waves, could not be beaten back.

" "Fight on, fight on," cried Rata, "and I with *karakia* will aid you." Then was seen the *mana* of the *karakia* learnt from the *tohunga* of the 'PONA-TURI'. Rata repeated it, and lo! the enemy lost heart; the three-score slain sprang to life again; the living with new vigour seemed four-handed and invulnerable!

"Confused and amazed, the 'PONA-TURI' faltered—the tide of war was reversed! They fled, were pursued, and were slain; so soon may he who appears victor be annihilated: of all the host of the 'PONA-TURI', no man was left living.

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[479] hauture, horse-mackerel.

"Tama-uri-uri, who had assisted both in the capture of Matuku and in the overthrow of the *tohunga*, was kept by Rata as a friend to him and his kin.

"Rata took to wife kani-o-wai: their son Pou-ma-tanga-tanga took ranga-hua, and begat pai-mahu-tanga. In later days roving hosts slew the kin of pai-mahu-tanga, but she herself was reserved as a wife for Ue-nuku.

"Now ho! of *TA-WHAKI* and his kin ye have heard; *ae*, ye in an evening have lived through eight long generations!"

Laughter and approving cries, or silent sympathy, had marked the periods of the tale; on whose completion, though loth enough, all prepared for slumber.

Soon the *pa* lay silent; and the still night lay around them voiceless, save for the cry, at long intervals, now of a sea-bird, and now of a *ruru*.

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[509] 'as a friend'. Some legends say as an 'atua'. A.H.M., III., 4.

CHAPTER XIX.

DISPUTE OF THE TOHUNGA.

The *taua-toto* had delayed setting out until the *tohunga* had dreamed a propitious dream. Nor had more than two nights elapsed when Mura called the warriors together; for in his sleep he had seen a land-bird fly screaming before a sea-bird, implying the flight of some inland *hapu* before foes coming from the sea-coast: further assurance had also been given; for his arm had jerked inwards to his breast as he awoke.

He now moved back and forth, inciting all to action. "The *kotare* on its nest in the hollow tree," he cried, "pecks fiercely at the hand that nears its nest to rob it; and shall we be less than the bird, sitting tamely complaining instead of striking blow for blow? Shall we forego the ancient privilege of retaliation? As pleasant is the eating of insult as the chewing of the acrid bark of *horopito*. Swift as the springing back of the bended bough must our blow be, lest men laugh, and say 'Valour hath been weakened by caution.' The night's night shall see the swooping of the whirlwind."

"Have men indeed become as winds, unreasoning and impetuous, dumb in all save howling?" cried a scornful voice.

Men turned, astonished to hear the vehement words. "Who breaks the teeth of Mura?" cried one: "A callow *kaka*, daring danger with the assurance of ignorance," said another: "Shallow waters are noisiest," said a third. But as the mountain stream dashes down the hill through bush and over rock, and though small is yet irresistible by reason of its very impetuousness, so Tamakere, heedless of angry muttering and gibing taunt, continued his words, compelling men to hearken.

"Too ready," he cried, "have men become, to make a pleasure of the shedding of blood. 'Is then the entrance to the lower world barred', that man should seek out means for delivering himself into the hands of the Woman if Night? Have ye indeed forgotten the wise words of Houmai-tawhiti, when Whakaturia and Tama-te-kapua sailed from the warring of Hawaiki?

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[2] On the influence of priestly dreams, see Pope's note to line 86 of Book I. of the Iliad.

[9] kotare, the kingfisher.

[29] Colenso, Trans., XII., 137, &c.

[31] Grey, P.M., 81.

'When you reach land,' said he, 'do not hold with the fighting side, or you will be blown away as thin air; but hold with the side of peace, that you may live long, and die a natural death.' There is no peace for the warrior lusting for battle, and hardly shall his bones escape desecration. 'The warrior in war is slain, the husbandman lives long and dies peacefully of old age': and whilst the tiller of soil is well-nourished, the fallen warrior becomes himself the nourishment of his enemy. Remember ancient days, when Rua-tai-ao and Wi spake to men of peace, bidding them turn from warring and from evil doing: remember the end of Rua-tai-po, and of Wa, and of MIRU; for these, refusing to hear the teachers of *TANE'* were cast below to ever-enduring gloom; where, too, MIRU now sits, embittered, and encircled by lizard-demons and evil gods, drags men to darkness.

"Would ye forever dwell in turmoil, knowing no peace? 'Sleeping are the eyes of the eel-fisher; wakeful are the eyes of the war-fisher'. The man of peace sees many days, and filled with ease are his nights: the man of war sees few and short days, and his nights are weary and wakeful. Peace brings the pleasure of sturdy sons to man and maid; war brings tears to the widow, and want to the orphan. Ha! 'though the fighting be begun inland, the spreading and finishing will be at the sea': needs and miseries increase, lands and joys diminish. The leaf may be whole and healthy on the vigorous tree, but woe! when even at its edge the deep-throated caterpillar is seen!

"My word to the warriors!—hearken to the words of Tama', the son of gods!—Smite those who smite; but touch no inoffensive *hapu*, lest in the troublous times your danger be doubled. Pursue the spoilers, but create no new foe. Call to mind the beneficence of Kiri-puai; may ye be the sacred, the priceless red feathers of Kiri-puai!"

At first his vehemence had restrained the warriors; they chafed, but listened; their limbs quivered, their eyes dulled or sheened as their feelings fluctuated within them: but as without pause his words flowed, rich in allusions, and pointed in proverbs each of which aroused a world of memories, the angry murmurs changed to murmurs of pleasure. The lips of the proverb-makers persuaded them from the past. But long since were their days of peace ended: when overcrowded numbers in Hawaiki, fighting that they might live, had thrust some out into the seas, the outcasts had sought new lands, the fury of war still in their hearts. In adverse times, when broken and reduced by more powerful enemies, they felt that peace was best: at such times they would retreat to inaccessible places, living quietly and in patience, 'growing men' for two, or for three generations: every woman devoted herself to the bearing of warriors, every man strove for the strengthening of the *hapu*: but renewed by peace, with devastating fury they descended on ancient foes, to exterminate or be exterminated. The sparkle in their breast never died; but, fanned by prosperity, it burst out in the flaming fury of war.

Scarcely had Tama' ceased speaking, when a hard voice broke on the murmurs of approval; "A coward! has the maiden-hearted youth so soon become presumptuous, that he wags his tongue against his *ariki*-sprung elders? Enough; 'the child of rashness died heedlessly;' a word the youth well might ponder who so soon enters on the conflict of tongues! Are not our ways the ways of our fathers? Was not *TU'* the red-eyed their model, their god? His war-play strengthens the arm and fires the eye; it gives a pleasure to life, but gives no fear of death! An *ariki* gives no order twice: our ancestors speak, and dare we disobey? Their word; 'Let us die like the shark, bravely fighting; not like the timid *tarakihi*.' The saying of Houmai-tawhiti! Young heads forget too fast; or Tama' would remember how the *hapu* of Houmai' in the end lost courage through devouring their own kin. They lost home, possessions, and *mana*: their men were absorbed by other *iwi*, and never, as a *hapu*, were powerful again. My word to you! Rather be as Patito; a warrior so war-loving he braved the lords of 'Reinga', returning to earth ardently desiring to join in battle whose cries floated down even to caverns of darkness! Be as Hae-ora; who, though he perished, is still remembered; for when vengeance is at hand, people exult and say, 'Aha! the great *toki* of Hae-ora!'"

Mura, whilst speaking of Tama and his words, had spoken coldly and contemptuously, without fire; for well he knew the power of slight and depreciation: but now, when reminding them of old heroes and old deeds, his voice was raised, and the words came faster; as if, indeed, the *mana* of the men of old worked within him.

"Strike quickly," said he; "lest our neighbours, seeing us dilatory, laugh, saying, 'Though hidden long, it will be but small when it appears!' Strike quickly; that our neighbours, seeing our speedy vengeance, shall say, 'This folk hath *mana*; good hap avert from us the wrath of them!' Who can say 'This is the man who did the wrong,' or 'That is the man?'—Who shall say then on whom our wrath shall fall?—let it be even upon whomso is nearest! Let youths hearken to the words of a youth: I speak to men; to *toa*; to fish of *WHIRO*; and to sons of *TU'!*"

The angry swelling round his eyes, the *peru*, still lingered as he ceased, brows drawn, head bent. Forth sprang the younger *tohunga*, striving vainly to be heard: one saw his gestures, the motion of his lips and his fiery eyes, but no word could be heard above the tumult raised by the words of Mura. It seemed as if *TU'* had in very truth entered in every breast, stirring up its wildest passions.

"The son of Houmai-tawhiti, seeing the end of his father, ever after dwelt in peace!" cried Tama', but none would listen to his words: their ear was for him who could touch their hearts; and as these were filled with the thoughts of war, what, to them, were the words of a man of peace?

"Moana', and like warriors, held with Tama'; but Mura had weight of numbers: and when the *tao* or the *mere* is poised ready to strike, the heart in the weapon, urgings to peace do but inflame the passion to greater excesses.

"Pondered over," said Moana', "the words uttered by Mura would in no wise increase our honour: if what he says have truth, cravens and slaves are we all, since we are descended from that same Houmai-tawhiti!"

"*Ae*," said another; "in heated harangue it passes well enough; but regarded dispassionately, one is put in mind of the saying 'Bravo! children, smashing your mother's calabashes!"

Around them, however, seethed a host that *TU'* only might lead, but no man could control. 'No need,' thought Mura watching, 'to fire them further: the war-cloud is on every brow, and the lightning of *TU'* in every eye! But lest even now Tama' should stem the flood of their passions with some foolish saying of old, we will disperse them till the morn; when we two, the *taua* and I, will set out for victims.'

Raising his voice, he bade them depart from the *marae*, that every man might prepare himself and his weapon, so as to assemble at dawn. One by one they went, to fondle weapons, and to dream of worthy deeds: each warrior too, that his weapon might have *mana*, uttered a *reo* over it whilst standing in the position of assaulting an enemy. The words of the *reo* were these:—

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[143] Applied to one who defames his own relations. Colenso, Trans., XII., 125.

> "Descend, descend! stretch forth thine arm, stretch forth! This is the mantle of night now coming; this is the garb of day now coming, with its god-like yet withering soul. Thy strength is failing—Oh! angry heaven, by the strength of **TU'**, mete out the stars, mete out the moon; thou shalt be smitten."

Mokeke came to his father, exalted, yet in doubt. "With which to hold I know not," said he: "though olden usages would seem to say 'Turn thou on man if man turn on thee to slay thee,' they say not upon what man vengeance shall fall: Tama' says the aggressor, Mura, all men." He related how the dispute began, and how it ended in the discomfiture of Tama'.

"Is it just," said Kapu, "to punish one man for the misdeeds of another?"

"My doubt!" exclaimed Mokeke, "which gave greater virtue to the words of Tama': yet he did not stir their feelings as did Mura."

"The surface waters are easily ruffled, and quickly; but it needs great winds ere the waters are to their depths set surging: so with men's desires. The words of Tama' touched deeper, but those of Mura were swifter in action. Mura spake of the renown of Hae-ora! He might indeed have remembered that Rua-tapu the bastard, having slain all of the one hundred and forty first-born sons of *ariki* save Pai-kea alone, Pai-kea came to this place, to Ao-tea-roa. Hearing that vengeance was intended to be taken for injuries received in Hawaiki, he said 'Are not these matters carried to extremity when you bring ancient disputes over the seas, planning to murder for wrong done long since and in another place? Why bring them here, seeking revenge in this land?'—which saying put an end to the feud.

"No hindrance is kinship when men's hearts are set on evil; and now that you are one of this *hapu*, I will relate to you the fall of mine."

As he spoke, he held before him a gleaming *mere*, admiring its green and clouded lights. During two generations the *kawakawa* blade had been shaped and polished, and was now almost finished. Beneath a *whau*, beyond the palisading he sat; now rising, he led the way to a lonely place within sight of a small but triple-leaping waterfall. "'*TANGA-ROA* is hiding in the *whare*'," said he; "'*TANGA-ROA* the great-eyed!'"

Seated amid green trees, the dead and fallen hidden in delicate growth of mosses and ferns, the living festooned with swaying withes, Kapu began his tale. "As powerful was my *hapu* as the

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[158] White, M.C.S., 173.
[194] A proverb, "Walls have ears," Colenso, Trans., XII., 124.

one now thine," said he, "until the invocation of the god of revenge, of *RANGO*, brought destruction.

"A *taua-muru* returning joyfully to our *pa*, fell into an ambush laid for others. Surrounded in a craggy defile, they fought till nearly all fell, when two started from their doomed fellows to bear news of the disaster. One made for the right-hand side of the defile, one for the left: the former reached the summit; the other, opposed by steepness, had barely climbed half-way when the foes, having slain the rest, sent numbers of the *ope* after him. He failed to reach the summit; and loosening stones, he hurled or rolled them down upon his pursuers, slaying some, and bruising many. Soon he stood on the steep face with a last stone poised in one hand, whilst with the other he clung to a projecting rock for support. A *patu* sent spinning upwards struck his arm, and loosened his hold. As he tottered, his companion, watching from the other side, cried to him, 'Thy death shall have its *utu*: every blow shall be repaid.' He fell headlong, dislodging four foes from their foothold, and was dispatched with many wounds.

"The solitary survivor brought the doleful tidings; and in place of cries of rejoicing, the *tangi* sounded mournfully. "How darest thou return, when the others lie dead with the enemy?" cried the widow of one of the senior warriors who had fallen. Ill it fared with the man, for he was of junior family, and she slew him as an offering to her husband: nor did she stay her hand after that deed, but slew herself also.

"Forth sped a *taua-toto*, seeking *utu*. Five men they met: four perished. The fifth escaped, and thence came all our sorrow and tribulation: for the five were of the *hapu* of HARA-PAKI.

"Then followed the nights when man huddles for warmth in the *whare-puni*; when his eyes become inflamed through the continual irritation of pungent smoke, and he himself grows captious from inaction and privation as the season of planting approaches: for at this time when **Ao-tahi* is lowest, hanging through the night twinkling in the frosty south, the ripe fruits are scarce, and birds are thin; the *pataka*, too, is almost empty, if indeed

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[208] ope, a company.

[222] The bearing of evil tidings appears always to have been hazardous for the bearer. In Chaucer's 'Cook's Tales' are these verses:—

> "Sire, wraththe you nought, for the goode roode,
> For we have brought you tydynges, but they be nat goode."

A note is added (Bell's Edition) "A man of Gamelyn's violent temper might be expected to wreak his vengeance on the slave who brought him evil tidings. This is a feeling by no means peculiar to the middle ages." We ourselves are careful whom we sent to 'break the news' if it be evil—though from a now different sentiment.

its store has not long been consumed. But soon the yellow *kowhai* announced that the moon of flowers was at hand, when the earth begins to grow warm, and PARE-KORI-TAWA tills her garden in the skies: the *kumara* was planted with sacred ceremonies, and ere long the ripened *pua* clustered thickly on the flowering heads of *raupo*. A wide-spreading swamp, over-grown with *raupo*, lay at a distance below our *pa*, and thither the greater number, *rangatira* and low-born, had departed, the latter to gather the *pua*, the former to sift it into the long *pu* of *hinau* bark. The loaves had been baked, and the refuse *hune*, infested by its small grub, had been thrown away, as none was at that time required for caulking, when a cry fell on our ears.

"Reluctantly, the loaves were left untasted, whilst the warriors made all speed towards the *pa*, from whose direction the cry had come. But hostile parties came suddenly from right and left; and the warriors, unprepared for a *taua-toto* at this season, turned and fled towards the swamp, taunts and *kanga* and well-armed men following them.

" "Stay!" cried one of our *rangatira*; "though hidden amid the *raupo* like *putoto*, we may indeed baffle a vengeful foe, are our hearts no more than the hearts of timid birds? Stay then; meet death boldly." They half-paused, glanced over their shoulders; but terror having once seized the heart, not easily is its apprehension overcome. Again they fled: but the *rangatira*, thrusting his spear in the ground, cried, "My stand is here; who with me will endure death to secure honour?" He stood facing the foe: the warriors faltered, for no man loves death; they paused, for no man will refuse the call of honour. Quickly the fire of their eyes was re-kindled, their trembling limbs obeyed them: prepared to suffer they stood around him; but he leading, they broke into a fierce *haka* of defiance; and soon the very men who stood passively awaiting death at the hand of their foes, rushed impetuously upon those foes. The foremost pursuers were overborne, beaten down: their weapons were seized, and for a while our heroes were victorious. But by numbers they were annihilated, being quenched with difficulty, even as the fiercely-hissing flames are hardly quenched with water.

"Amid the fallen, I, wounded and unconscious, was found by a nephew. Covering me with his cloak, he claimed me and my life

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[244] The refuse down (hune) was in later days used for stuffing pillows: when used for this purpose it was first baked so that the grub referred to might be destroyed.

[254] putoto, the swamp-crake.

[259] Equivalent to the act of Sir James Douglas when he flung the casket containing the heart of the Bruce among the infidels, so that he might lead as he was wont.

as his spoil, and as slave I dwelt with them thereafter. The *pa* was destroyed, the people slain or made slaves. Of the *rangatira*, some few were like myself spared as servants for our captors; but one by one my fellows have perished, giving offence by the hauteur they could ill conceal. But, brooding on vengeance, was freedom hard to give? Ever I have thought of the days to come, when *utu* should with bitterness be exacted:—*ae*, I have endured the taunt of 'slave,' and 'remnant of the feast,' certain that retribution would come.

"What remains of my *hapu*, O my son? Homeless am I, yet amid kindred; without *mana*, yet of higher descent than my masters. Almost I fear that patience hath strangled my valour—but hope still lightens my heart through days of evil. The *tangi* of the outcast is mine:—

> " "Bow to earth, and bow to heaven, whilst thou, O man! with craving hunger driven,—weary, gaunt, and near insanity, must wander aimless and alone, whilst death creeps nearer still, and to one focus draws that path of glory, honour, fame and joy which youth had planned, and blots and blurs the whole; whilst staggering, thou canst scarcely sweep aside the grass that grows along the path up to thy home.
>
> " "How, cowed and servile, gnawing hunger makes the soul-less frame to stagger, when at dim eventide the reeling form oft seeks to eat the refuse rori, cooked and left by Pare-korau!
>
> " "How, crushed by shame, the once most noble self now dies within, as crouching, thou drawest near, to see thy boyhood's home! No welcome greets with uttered words, or calls aloud thy name; but thou must onward pass, and in the path of Pu-hou go, and thence, yet still a starved one, come."

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[288] A.H.M., III., 105.

CHAPTER XX.

A TAUA-TOTO TASTES BLOOD.

In the morning the *taua*, twice seventy strong, set out seeking *utu*. The younger men, whose sleep had been shortened by anticipation, waited impatiently for the signal of departure. MOKEKE, lying awake ere dawn, had heard the confused chattering of a tame *tui*, whose words had, nevertheless, formed the question '*Ko wai tena?'*—'Who is there?' Disturbed by the omen of evil, he lay waiting for day, but in the joyousness of his companions he quite forgot the morning's disquietude.

Amid cries and the waving of garments the *taua* moved briskly along the shore in the direction taken by the embassies, but striking inland in a different direction towards the *kainga* Motuweka. This *kainga* was occupied by a people who had been vassal to the 'NGA-TI-TAMA', but were now independent. Surprised by the 'NGA-TI-TAMA' a generation ago, their slaves had been taken from them, but no man of rank injured. In straits for the need of menials,—for what *rangatira* could prepare food, or handle cooking utensils without desecration of his *tapu?*—they had been constrained to dwell with their victors. Years passing, they had been allowed to remove to this place, taking with them their slaves, but were required to bring, each year, an offering of first-fruits. Increasing in numbers, this admission of dependence became irksome and galling to their pride; and their young men took the yearly tribute, presenting it on the points of their spears. Seeing that a foe would be created by harshness, but an ally secured by tolerance, the 'NGA-TI-TAMA' bade the young men depart, nor need they again bring the offering of first-fruits.

Upon this *kainga* MURA meditated an onslaught, whereby the forbearance of years would be in a moment made naught. The surrounding hills were bare to sea-ward, and after marching half a day the *taua* caught sight of the trees growing around Motuweka. Scouts were sent before, so that the *taua* might fall into no ambush. The young men, eager for distinction, were sent with the scouts, MOKEKE and WANA among them.

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[1] Seventy, or twice seventy, was a favourite number for a taua.
[23] As Percy (pierce-eye) presented the keys of his castle.

Nearing the trees, each went in his own direction. All worn paths were avoided, lest *kumara* should have been buried there for their confusion. WANA moved forward, slowly and circuitously, taking every step with deliberation. A snapping twig had terror in its sound; every whirr of wings caused his heart to leap: not fear it may be, but keen excitement set every sense alert to apprehend and avoid danger. The trees were more open nearer the *kainga*, and an open space lay between the trees and the nearest *whare*. No sound fell on the ears of WANA as he lay at the edge of the bush gazing towards the *kainga*. Silent it was, but not deserted; for his eye fell on a figure seated before the *mahau* of his *whare*; a figure closely wrapped in a fine mat of *kiwi* feathers;—a *rangatira* without doubt!—for on his cheek and his chin the *moko* could clearly be seen as he sat in profile. WANA shrank lest he should have been observed. Ho! should he rush out and slay this *rangatira?* But he smiled: though young, he was yet too sapient a youth for rashness so unguarded. Stealthily he slid backwards, that he might be the honoured bearer of first intelligence, when see!—from the other side came MOKEKE! WANA gasped as the slave-boy, apparently without fear, approached the seated *rangatira*, who neither spoke nor stirred: but horror thrilled the heart of WANA as MOKEKE, still nearing, cried to the *toa*, "*E whae!*"—"Old woman!"

'Too late will the boy learn discretion,' thought he, awaiting the spring of the warrior and the flash of his weapon as he dashed the intrepid slave to the ground. "*E whae!*" again cried MOKEKE. 'Surely,' thought WANA, 'now will the leap and the yell come!'

They came, but not from the direction expected. WANA sprang to his feet, his face aflame with rage and fear. His were the leap and the yell; for as he lay watching intently, his buttocks quivered with the sting of a *kotiate*, as they were struck with the flat of the weapon.

"Too eager-eyed to hear a friend?" said a laughing voice. With flashing eyes WANA turned and blindly launched an anger-driven spear at the jester. There stood the great-limbed KARIKA, mocking his consternation with laughter. Anger struggled with apprehension: but suddenly remembering MOKEKE, WANA turned and saw the seated figure gazing with surprise towards himself. With mortification he perceived that the supposed *toa* was indeed a woman, one side of whose face bore the *moko* of a man.

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[65] kotiate, a flat fiddle-shaped weapon.

[74] For woman with tattoo of a man, see Shortland, S.D.N.Z., 16, and Dieffenbach, N.Z., II., 35.

Again anger surged in his heart. He rushed on Karika with raised weapon, but was thrust lightly aside. Prudence smothered anger; he turned and strode scornfully away, nor heeded Karika as he laughingly said, “A new name shalt thou have; thou hast trembled to behold the face of a woman, and henceforth shalt thou be called Wana-wana, the trembler.”

From the others he speedily learned that the *kainga* had been found deserted by all but the old woman, whose strangely-marked face had so entirely deceived him. Her kindred, she told them, had taken warning from omens, and had fled.

No more could be learned by the *tohunga* himself, who soon appeared with the *taua*; neither threats nor promises could induce her to tell even the direction of their flight.

“More caution is needed in this ploy,” said Pua-roa, a leading *rangatira*. “They have had warning, and by good hap we have escaped ambush.”

“Blood ye sought,” cried Mura; “and if no other is at hand, the woman must yield *utu* in place of coward men.”

“Upon me let your vengeance fall,” she cried; “ ‘the weeds of Tura are near me,’ nor would I leave the *kainga*.”

“Touch not the old woman,” said Pua-roa; “the men cannot be far distant; theirs is the blood we seek.”

“Is not any blood sufficient?” cried the *tohunga*; “if *toa* are disarmed by an ancient hag, how will they fare against maidens?”

His eyes glared, and the men stood silent. “Stay not your hand for pity,” said the woman: “will my blood serve for that of my *hapu*, no need to compel the gift from me; willingly I give it.”

Mura had approached her; and malignance distorting his features, he plunged his *tao* into her breast. She uttered no cry; but shuddering, her limbs relaxed, and she sank to the ground.

“Blood pays for blood,” said Mura, “and *TU’* looks with approval on the shedder. Too tardy was our coming: behold! the talk of slaying made our victims *pahunu*, and they have retreated in their apprehension.”

A consultation was held: should the quest be pursued, or should they return? Already *’RA* had dipped from ‘Tau-mata’, and night might surprise them.

[93] Grey hairs were called the weeds of Tura. Colenso, Trans., XII., 141. For the story of Tura see Chap. XXV.

[108] pahunu, the equivalent, in man, of pawera in animals; meaning apprehensive, or forewarned: in battle it implies weakness, indecision, or nervousness. Best, J.P.S., XI., 48.

Suddenly Mokeke remembered the omen of the morning. "I heard my pet *tui* chatter in the night," said he; "and clearly I heard, in the midst of its chatter, the words '*Ko wai tena?*' Once before, too, I was warned by a *takiari*; for the humming in my ear ceased at the question 'A night-attack?'—and ere the night was past, our *waka-pitau* were stolen!"

His fellows heard, some with contempt, some with envy: Karika too heard his words. "Some folk," said he, "are full of omens as *kuri* are of fleas, and find as little respite from them. If indeed a *takiari* come to me, I ask pleasant questions, such as 'Is it feasting?—Is it success at fishing?—at wooing?—Is it friends coming?—foes vanquished?' and thus I, receiving pleasant replies, am never doleful with luckless omens, coming ever to my friends as a harbinger of evil! When my skin twitches, it is in my right shoulder, or on my chin—sure signs of coming food, luscious birds and eels! Yet Mokeke is not without courage, for he braved the woman who sent a thrill of dread through Wana-wana the resolute!"

Day would be fully sped ere the sea-shore could again be reached, yet Mura counselled a search. "Not far from home the fledglings must lurk," said he; but though they searched well, no trace of the fugitives could be found. Dispirited, they hastened homewards, and at twilight they reached the crags of the valley opening to the sea. Coldly the night was setting in, and no man but wished himself in the comfortable shelter of his *whare*.

Passing some fernland, the *toa* had caught several *matata* birds, for the performing of the ceremony called "Pihe hiku toto," a dirge for the dead. Every warrior held a fern-stalk in each hand, and to these stalks were bound portions of the *matata*, torn in pieces. As the *taua* emerged on the shore, in sight of the bluff concealing the *pa*, they ranged into rows, before which Mura ran backwards and forwards, uttering the words,—

"Hiki, Hiki, Hikitia, **TANGA-ROA** ha,—hapainga ha,—kia iri ha."

At each 'ha' the warriors raised their fern-stalks; and had any man failed to be even with the rest as the *tohunga* glanced along the line, that man would without fail fall in the first battle engaged in by him.

The light was quickly failing whilst this ceremony took place, and now the stars began to appear. **Tau-toru* was seen, sinking

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[146] White, T. & S. of the M., 168. [152] *Tau-toru, Orion.

star by star behind the darkening hill, whilst out of the eastern waters arose **Whare-o-te-whiu.*

What was the cry first one heard, then another? Was it the 'PONA-TURI', leaving the sea?—for some saw as it were a gleaming *auku*, the light of the morass, flickering here and there over the waters. Was it perhaps the cry of the 'TAHU-RANGI', the folk placed by NGATORO-I-RANGI in the hills as he wandered over the land?—or the fairies that KAHU-KURA saw fishing in the night, learning from them the art of weaving nets?

But the sounds might indeed be from creatures more dreadful: numerous was the offspring of the *taniwha* "*Arai-te-uru*", and these might at any moment appear,—who could say from what quarter? These thoughts filled their hearts with apprehensive dread as onwards they hastened: yet it seemed that the faster they went, the clearer were the sounds borne to their ears. They cast fearful glances to right and left; the shadows seemed filled with monsters; and unseen terrors thronging up behind urged them forwards.

Starting off before them with a sudden bound, a *toa* gave his war-cry:—"The *pa*; the *pa*;" he cried; "the sounds come thence." All thoughts of water-sprite and *taniwha* vanished: real foes dispelled intangible terrors: without a doubt the *pa* was beleaguered. On they sped, till turning the headland they found it was indeed so.

In the lurid light of burning *whare* they beheld the confusion of attackers and attacked struggling at the palisades. From twice seventy throats arose a cry, inspiring friends wih hope, but foes with dread. The attack wavered, and fell back. Upon the palisades a figure with waving *mere* loomed high, and leapt after the retreating foe followed by others from the *pa*.

The attackers were now between their foes. They rallied, some facing the newcomers, others facing those from the *pa*. The young men, at first timidly, soon fought fiercely, striking wildly at the foe: ho! for *ingoa toa*; for warlike reputation! With more deliberate and deadly blows the elders fought, and the exulting cry "*Na! Na! mate rawa!*" was heard again and again as some foe fell to rise no more. The space between the *taua-toto* and their friends grew less; the ranks of the enemy dwindled. Over their heads towered the head of their leader, a giant in stature. "Single combat," he cried; and as the fighting lulled, "my life or my death be the life or death of my *taua*."

[157] auku, will o' the wisp.

The fighting ceased, the combatants drew apart, and the challenger stood alone between them. There was a pause; men could not but admire his huge body, his massive and well-set limbs: who would dare to face him?—One sprang towards him in the fitful light: "Through the assault have I striven to meet thee," he cried; "grant now that I may match with thee, weapon for weapon."

"Have thy desire: in a breathing space shalt thou lie before me, a fish of *TU'*."

"As if thine arm alone could wield weapon!"

So saying the unknown sprang at the champion, parried his spear, eluded the blow of his *patu*, and with a stroke of his own weapon disabled his opponent's left arm by crushing the muscle at the shoulder, and fracturing the bone. Having dealt his blow, nimbly he leapt to the powerless side of his adversary. Loud cries greeted the address of his action: the huge one would not so easily be victor! Infuriated by the blow, he rushed on his opponent; but he with greater activity eluded him, and with sidelong springs and blows punished him yet more. There was a pause; and as the two stood waiting, glaring and breathing deep, the giant with a sudden twist hurled his *patu* full at the breast of his adversary, himself following the weapon with almost equal speed. Scarcely could it be seen if the weapon reached its mark; but the two closed, and as a huge arm embraced the unknown warrior, his *patu* was both seen and heard to strike the temple of the giant, who fell beneath the blow, his skull crushed.

Loud cries rose from the 'NGA-TI-TAMA'. They ran to lift up their champion, who also had fallen; and viewing him with eagerness, they discovered that he was KAPU, the mild-tempered slave!

"Here is seen," said HARA-PAKI, "how *mana* raises a man: he who was a slave is become greatest among *toa!*"

Eagerly in the *marae* was told the tale of the assault. Wails arose now and again as a slain warrior was borne from the blood-sodden ground, and his women-folk gathered round the corpse in *tangi*.

'RA descending towards the hill-tops, and the evening meal being finished, the warriors in the *pa* had striven to learn some tidings of the absent *taua*.

[202] A proved warrior whilst living was 'Ika a **WHIRO**', a fish of **WHIRO**; when dead, a fish of **TU**'.

"Over the sea," said one, "I saw a *makora* flying low; three several times its feet dipped in the water to take a fish, but each time without success: then it flew crying seawards. This I take to be an omen of evil for the *taua.*"

Another had heard a *konewa*, a song in his sleep; this too was an evil omen: another had dreamt that he, moving through strange forest with a *taua,* had heard a *tieke* call from their left hand, a certain omen of disaster.

"Has no man had propitious omens?" asked one: "for myself, I beheld a flock of *parera* swimming from inland haunts towards the sea, and fat they were. Lower down the stream, and hidden by a bend, two *kawau* swam and dived. Suddenly appearing before the *parera*, and rising from the water with slow and noisy flapping, the fat ones from inland turned in fright, squawking and squattering away. But indeed, if we mount the lofty *puwhara* at our gate, we may behold from afar, our friends returning victorious."

These went their way, and Kapu returned to his *whare*. There he sat, dreamily thinking of one thing and another, and in the river-mists scenes appeared, startling him with their apparent reality. Clearer than in dreams he saw visions of bygone times; of youthful escapades; of honours of maturer years. He saw the destruction of his *hapu*, foreshadowed, too, by omens no man could then interpret, but which now seemed most clear. He saw the rise of Mokeke—when from that vision flowed another:—a *pa*, near a wooded range, beset by foes. Clearer grew the vision: his breath came hard as he watched the phantom scene: the warrior-ardour sleeping within him longed to join in the silent conflict. —Ha! battle-fired, he saw his own form among the defenders: he seemed to be fighting unwillingly, aiding his foes against their foes: his body quivered:—one such fight;—one such fierce joyous conflict might he enjoy!—He sprang to his feet with a challenge on his lips,—and shamed, turned to his *whare*; for still the *pa* lay peaceful, the sun throbbing on the hilltops ere plunging behind.

At his side a kindly voice said, "Fightest thou again the battles of old, good friend?"

"To any but a comrade I must appear *porangi*, insane," said Kapu.

"Well I know thou wast a *matakite*, a seer of visions, in days gone by: and even now thy spirit was otherwhere, for I spoke, and thou didst neither hear nor see."

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[248] puwhara, a watch-tower.

No sooner were these ended, than the foe came from the other side. "*Tara!*" they heard the cry; "Charge!" and soon another shadowy conflict filled the night with dreadful cries. A *whare* was lit within the *pa*, but this only revealed the actions of the defenders, whilst those of the foe were made in partial darkness.

Kapu had lit the first fire, and now seeing the thoughtlessness of him who had started the second, he hastened and lit others behind the assailants. Soon all were fighting on equal terms. Inspired by the cries of battle, and the sight of valiant deeds,—remembering, too, his vision, the heart of Kapu had leaped with the warrior instincts of old. To battle, ha! to battle! In his placid eyes ancient fires were re-kindled; a *patu* he seized, a *tao*, and where battle raged fiercest, there was he.

A half-score, with a giant as leader, had roved now here, now there, trying the weaknesses of the palisades. Kapu discerned in the giant warrior the leading *toa* of the foe; and whithersoever he went, thither too went Kapu, with warriors delighting in the address of their new leader. A rush was made for an unguarded portion,—Kapu divined it and was there: a *toa* leaped to the palisade,—the *tao* of Kapu warned him back.

As at the seaside the tide is one moment loudly murmuring, and the next moment no murmur, no sound, is heard, so the fighting suddenly lulled: it ceased, and the assailants withdrew; but only to renew the attack more vehemently and clamorously than before.

The foe had discovered the weakest defence: under the weight of rushing warriors the palisades gave way, and assailants and defenders mingled in one fierce and passionate struggle.

A shout from the distance put new life into the arms of the defenders—the *taua* was returning! At eve they found the battle for which they had searched day-long.

In the firelight *korero*, Kapu was the hero. In one night had he re-asserted his *mana*; and seeing him now, men could scarce think he had ever been other than an imperious *toa*.—Kapu! Another stride had Mokeke made: what prowess might not lurk in the son of such a father?

On Mura fell the obloquy of failure. The *taua-toto* had been unsuccessful, nor had he foreseen this attack, so nearly proving fatal. Men did not at this time forget that he had counselled further search at Motu-weka, thereby delaying the return of the *taua*:—neither need the ceremony "Pihe hiku toto" have been performed, as no murder had been committed, though an assault had been made;—had it been his wish to delay until the attack had been made? Men looked askance upon the *tohunga*, though no word was said. Tama', too, they remembered, had boldly spoken against the setting out of the *taua*. What did that bode? Was the action of the young *tohunga* without significance? Did it not declare that the *atua* of the *hapu* had indeed spoken through him, and had been disregarded?

Ae; though Mura with persuasive words implied that Tama' had forewarned the *kainga* at Motu-weka, and had, too, contrived that the foe should know the weakness of the defenders, the men, though they must listen, were rather convinced by the silence of Tama' than persuaded by the words of Mura; and as the *mana* of the elder *tohunga* diminished, that of the younger augmented.

CHAPTER XXI.

BUILDING OF THE WAKA-PITAU.

Six *waka-pitau* now lay drawn up at the landing; '*Pakiri*', the two recovered by its assistance, and the three in which the foe lately vanquished had come, confident of victory. But though '*Pakiri*' could seat three-score warriors twice told, the remaining '*pitau* could seat no more than twice twenty, or twice thirty warriors each. Larger craft were needed, not only to bear the eager sons of *TU'*, but also to signalise the vengeance meditated.

Now were the thoughts of all directed to a sacred grove on the northern slope above the river, and distant half a morning from the *pa*: for in this grove were numbers of *totara* of a growth fit for the building of '*pitau*. One exceeded all the others in height and solidity of bole: two men with arms outstretched were unable to embrace it, and the bole rose ten fathom (a *kumi*) sheer, before the branching head was reached. Growing on the lowlands, this tree had reached the best proportions attained by its kind; for whilst the *totara* rooted and thrived equally well in all soils,—sand, scoria or clay,—its finest growth was attained at lower altitudes: in the higher levels it gave place to the less durable *totara-kiri-kotuku-tuku*, a tree with larger leaves, pointed fruits, and thin, easily detached bark, like the *kotuku-tuku*, whose flowers, too, appeared in the eighth and ninth moons, two moons later than those of the lower-growing *totara*. Though exposed to tempests for hundreds of seasons, its bole was little twisted; for a thick lower growth of *mako-mako* and *maire*, *ngaio* and *taupata*, had protected it from their fierceness. Its spreading crown stood high above the tops of the other trees; but from its boughs, bearded with *kohu-kohu*, hung withes and

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[4] Men were thus generally counted in 'pairs'.

[5] The largest of the war-canoes could seat 140 warriors: the largest ships of the Greeks in the siege of Troy could seat only 120. See Iliad, Book II., lines 608-9 of Pope's translation.

[16] Kirk, F.F. of N.Z., 227.

[20] See note re this name (with its alternative of pahautea), in Laing and Blackwells' 'Plants of New Zealand,' 68. Dr. Cockayne does not consider the differences in the two trees sufficiently marked to warrant the creation of two species.

[24] Shipwrights, too, consider hedge-grown better than plantation oak, Trans., XI., 73.

festoons of white-flowered *pua-wananga*, and tough *kareao*, uniting it to its lowlier congeners.

In this grove, made *tapu* for the preservation of these trees, *kukupa* bred undisturbed; and many a bird that hid timidly in the wider forest, here shewed itself boldly; as if, indeed, *TANE'* had made it known to his children that here they might dwell unmolested. But now, the time of the moon being propitious, the *tohunga* repeated *karakia* whereby the *tapu* was lifted, and the grove made *noa*, in order that men might enter on the ground and fell the trees required for the building of the *waka-pitau*.

As the neck of a child of *TANE'* was to be severed, and his life destroyed, and as, too, the *'pitau* was intended to bear the *taua*, most sacred to *TU'*, no slaves or common men were permitted to take part in the labour of felling the tree and shaping the hull. This work was reserved entirely for *rangatira*, men of birth and of valour; those with less *mana* prepared the pathway from the grove to the sea, clearing obstructions and levelling rough places. Slaves, too, built *whare*, brought and prepared the food for the workers.

As they entered the grove, sacred for so many seasons, the white-breasted *miro-miro*, hopping from branch to branch in the lower growths, uttered its sweet note; its more sombre and retiring mate, too, bold from long immunity, regarded the intruders curiously, retreating to dense tangles of *tata-ramoa* as they noisily broke their way through the luxuriant growth.

All shrubs and clinging plants having been cleared away from the base of the tree, small fires were kindled around and against the butt, the flames licking up and charring the rugged broken bark which might be of a thickness of four fingers. *Karakia* were repeated over the heavy stone axes, the *toki titaha*, the fires raked away, and the charred wood chipped out. The *toki* was fastened to a long pole, and was used by being rammed against the tree, its sharpened edge biting away the fire-softened parts. The fires were again laid against the tree, until by alternate burning and chipping the huge tree fell, *toki* and fire being aided by the powerful *karakia* of the *tohunga*. With frighted cries and fluttering the birds flew from the crashing boughs, seeking refuge in the dense forest higher up the slopes of the hill.

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[35] 'The ancients believed the moon had a ripening influence on timber, consequently it was felled during the last quarter. The same belief . . . prevails to this day in the forests of Germany and Central America. It has a commercial significance in the latter place, for mahogany that is guaranteed to have been cut during the proper phase of the moon commands a higher price than any other.' Blair, Trans., IX., 137.

The tree having fallen, the *rangatira* admiring the straight bole, marred by but few excrescences, discovered that the force of the fall had started a rift extending half the distance along the bole. "Ho!" said one; "the gods have favoured us as they favoured Toto of old; for the tree felled by him in Hawaiki split as it fell, so that instead of one, he was able to hew two *waka* from the same bole; thus came the *waka* '*Mata-o-rua*' and '*Ao-tea*'."

Fires were now kindled under the main branches and the upper stem, and along the sides of the bole, so that the scanty sapwood might be charred and chipped away. The gods having favoured them, it was split into two halves with *maire* wedges, and each half, with the aid of fire and *toki*, was roughly shaped as it lay. Well it was that the tree had grown where it had shelter from boisterous winds; otherwise it would have been so twisted in the grain that a clean split would have been impossible. The hulls were partly hollowed out by the burning of charcoal of *rewa-rewa*; for this wood, though like *rata* it is difficult to ignite, retains its heated glow long after it is removed from the fire, unlike *maire*, which at once becomes cold and dead.

A second, though smaller tree having been felled and roughly shaped in a similar manner, vines of *aka* were prepared by the slaves for the hauling of the hulls, the *hiwi*, to the sea-shore, not far distant. The second tree lying higher up the hillside, great care was taken by them to prevent its slipping whilst being hauled; for well they knew the history of the thirty slaves who, lowering a *hiwi* down a hillside, saw one of the main *aka* guiding-vines part asunder, the heavy *hiwi* crashing down the remaining distance, parting in two pieces from the violence of the motion. Their cry of horror brought the *rangatira* quickly to the spot; and these, disheartened to see their arduous labour thus made naught, in anger sacrificed the thirty slaves for their carelessness.

Karakia having been murmured over the skids on which the *hiwi* were to glide, *aka* vines were now fixed to the prow of each, and whilst all hauled willingly, a *karakia* called *to-to-waka* was chanted to give strength to the haulers, even as was done in the days of Rata.

> **"O RANGI' and PAPA'! my own beloved has gone. Oh! what has severed me from my beloved? 'Tis true, I cursed in angry tone; but does my enemy that curse repeat? Yes, sins of old are ever near, and that old curse now lives again. Hosts dwell in distant west; but vain their aid or power. Hosts dwell in distant south; but vain their aid or power. Thus evil ever follows me, and I am lost in its undying fury."**

[74] Taylor, Ika, 124. [77] 'scanty sap-wood,' Trans., IX., 157.
[93] Trans., IX., 73. [105] A.H.M., III., 48.

Reaching the sand without mishap, they awaited low water; and before the tide turned they launched the roughly-shaped *hiwi*, towing them southwards and up the river to the landing before the *pa*. Here they were, with great rejoicing, hauled up, that the labour so auspiciously begun might be finished. All chips and fragments were burnt, lest they should fall into the hands of evil-wishers, who would use them as media for cursing the '*pitau*, when all expeditions undertaken in them might prove disastrous.

The large, heavy *toki-titaha* were now laid aside, and smaller implements brought into use; *paneke-neke*, or *toki-hangai* made on the pattern as taught by *RUPE*, and the very small *toki*, some without handle, used for delicate carving. Long and narrow *whao*, too, were used, being *toki* fastened to a straight handle, struck on the end with a mallet (*ta*).

The *hiwi* was not at once hollowed to the full extent, but was done portion by portion as the timber dried and seasoned. The edges having been smoothed, the top-sides (*rau-awa*) were lashed into place. These were hewn from smaller trees, were almost the full length of the *hiwi*, the hull, and were a cubit (*whati-anga*) in depth amidships; they were made with a double shoulder (*tuangi*) at the upper edge. Near the lower edge were pierced holes (*puerere*), corresponding with similar holes in the sides of the *hiwi*. The holes were bored with a drill (*pirori*), pointed with a fragment of quartz (*kiri-paka*), sand and water being applied to cause its point to bite. The *pirori* was weighted and steadied with a round, heavy disc of wood (*poro-titi*), and when boring wood might be worked with both hands alternately pressing down and releasing the cross-bar, the *kurupae*.

In order that the join between the top-sides and the hull (the *rau-awa* and the *hiwi*), might be impervious to water, two long narrow battens (*taka*), flat one one side and rounded on the other, were prepared and laid along the join, being securely lashed in place with the same lashings (*kaha*) of undressed braided flax (*muka*) that pressed the edge of the topsides to the *henga*. All holes and seams were afterwards effectually filled with caulking (*puru-puru*) of *hune*, the down of *raupo*, collected in the swamps by the women.

The topsides did not extend fully to the end either of bow or stern, but stopped short at the place where they were to be connected with the carved *tau-ihu* at the bow, and the upreared

[134] whao, chisels.

rapa at the stern: the *taka*, however, covered the join from end to end.

As there were beautifully carved *rapa* and *tau-ihu* still in the newly-built shelter-shed, the *wharau*, the new *'pitau* were made to fit these, many seasons of tedious labour being thus avoided. At the base of the *rapa*, hewn from *matai* or *totara*, most durable of timbers, and often found growing intermixed, the small carved figure called PUHI-KAI-ARIKI looked forwards into the *'pitau*: above him, at the termination of the two curved strengthening ribs of the *rapa*, was carved a small figure, also looking forward, representing *PAIKEA*, a storm-god. That part of the *rapa* in front of the ribs and between these two figures, also the broad part above the ribs and *PAIKEA*, called the *puhi-taiapa*, were perforated with large intertwined spirals, representing the young circinate fronds (*pitau*) of the fern *mamaku*, the studs between the coils being the pinnae: for this reason the large *waka* bearing such ornamentation were called *waka-pitau*. The labour demanded in the making of a *rapa* was long and tedious: a log of *totara* or *matai* must first be dubbed to the size required, in breadth almost a cubit (*whitianga*), and in length from a fathom to two and a half fathom. The carving, cut with small *toki* held in the hand, first rough-shaped with the mallet-driven chisel (*whao*), could only be done a small portion at a time, or the timber would split; a false blow, too, might spoil the whole design, borne in mind from the beginning. Nor, indeed, was the ornamentation ever finished; for though the *rapa* may have adorned the *'pitau* during many seasons, new ornament was constantly being added, as also to the defiant *tau-ihu*, and the outer surface of the *rau-awa*; so that the older a *waka-pitau* grew, the more beautiful it became, though generation after generation of its beautifiers had passed to the darkness of HINE'.

The figure-head, the *tau-ihu*, was hewn from a solid block of buttressed *pukatea*, a fathom in length and two-thirds of a fathom in width. From it was hewn the squat figure with tongue protruded in defiance, and arms outstretched, but turned backward as if protecting the occupants of the *'pitau*, the mid-board and the cross-piece against which leaned the carved figure HUAKI grimacing down the length of the *'pitau* to *PAIKEA*. The mid-board (*manaia*), too, was perforated with two double spirals of the same pattern as those in the *rapa*, a carved figure separating the spirals. On the flat beneath the *manaia* lay a carven representation of *MAUI'* of many devices, gazing upwards to the ever-ascending upper worlds. At times, indeed, the *manaia* and the cross-board would be made in separate pieces; grooves were then made for receiving them, and they were dowelled into position as if cut from the solid log.

As ornamentations, from the top of the *rapa* hung long streamers (*puhi-rere*) made of bunches of feathers from the *kukupa* and *kaka*: from the *tau-ihu* two slender wands (*puhi*) projected forwards like antennæ, tufts of white downy feathers being fixed at short intervals. On the points of the *puhi*, were the *'pitau* returning from war, might be transfixed the heart of the chief slain of the enemy. Along the sides, too, the lashings were hidden with white feathers from the diving *takapu*, looking well against the black-stained *taka* and red sides of the *'pitau*.

Over the hold, the *riu*, was laid the grating of rods of tough *manuka*, upon which grating (*kai-wae*) the warriors knelt when paddling swiftly. The *kai-wae* rested upon transverse rods, which again were supported by the *kau-hua*, a long narrow strip laid along either side of the hold (*riu*), and held in place by lashings to the upright rods *tokai*, whose upper ends fitted under the shouder, the *tuangi*, of the top-sides. Here and there in the *kai-wae* openings were left, communicating with the bilge, and in these lay the balers, the *tata*, carved with their ornamented butt and forward set handle from tough wood of *mangeao* and other trees. Noted balers, too, that had been in the possession of the *hapu* for many generations, or were used on celebrated *waka*, would receive special names. Such were the balers '*Tipua-horo-nuku*', '*Rangi-ka-wheriko*' and '*Whaka-waha-taupata*', used by the great navigator Turi on the '*Ao-tea*'.

Giving strength to the lashing of the *rau-awa* were the thwarts, the *tau-manu*. These had projections fitting over the outer shoulder of the *rau-awa*, to which they were firmly lashed, and were ornamented at their ends and in the middle portion with carved work. When moving leisurely through the water, the paddlers (*kaihoe*) sat upon these, two upon each *tau-manu*.

Paddles (*hoe*) for all the *waka* were prepared, to the number of at least ten score: they were made from the tough scented wood of *manuka*; but unless to be used as a steering paddle (*urungi*) or as a weapon of ceremony, they were without ornament.

Steps for masts were left when the *riu* was being hollowed, and sails would occasionally be set. These were made from leaves of *raupo*; and as the butt was placed uppermost, the sails, when

[217] The mangeao is a tree found only north of Rotorua.

finished and set, hung with the broad base aloft and the point below: the top was ornamented with feathers and streamers, and the whole supported by stays and sheets of plaited flax.

Before being coloured, the sides were cleaned and rubbed with juice of the *pororua*, and of the *poporo* shrub. They were then stained with *karamea*, a brilliant and durable red made from clay, burnt and puddled with water. A darker red was produced by a pigment burnt, dried, and mixed with oil from the liver of the fierce *mango*. The part of the hull under the *tau-ihu* was painted in a rippling pattern (*puhoro*) of red, black and white. The *taka*, covering the join of the *rau-awa* and the *hiwi*, was black. So that water might be drained out when the *'pitau* was beached, a hole was pierced in the bottom, its plug being called *karemu*. With its cable of plaited flax, an anchor too was provided, either of stone only, or of stone bound to sharp and twisted limbs of *pohutu-kawa*.

By assiduous labour on the part of every *rangatira*, the three new *'pitau* were completed, and the old ones repainted and refurbished, by the season when early in the evening **Whare-o-te-Whiu* scintillated low in the east; the season when the last of the young *koe-koea*, lingering longer than their parents, had already disappeared; when, too, the fruit of the *kie-kie* was ripe, and the shortening days were cold, so that men early sought the pleasant warmth of the *whare-puni*.

The *hapu* now assembled on the riverside to witness the ceremony of naming and launching the new *waka-pitau*. MURA approached, in his hand a branch of *kawa-kawa*, with which to sprinkle the *'pitau* with water when named; but standing at the water's edge, he cried, "Now, that the *'pitau* may receive *mana*, for each *'pitau* let a slave die; for such sacrifice is pleasing to the gods, as our fathers have taught us of old."

"A perverted teaching," cried TAMA'; "naught of evil is in the minds of the gods. Is *RANGI'* evil?—or *REHUA*?—or *TANE'*?—the turbulent ones, outcasts from the upper worlds, dwellers in darkness,—these are the evil ones: though skilled in *makutu*, their *tapu* is the unclean *tapu*; nor could their *mana* at all prevail against the gods of the upper worlds. Since they are powerless against the gods themselves, they instigate human beings, children of the gods, to rebel as they rebelled; are we unwise, to merit the punishment meted to them? Stirred by their promptings men seek war for the lust of war; but we have *karakia* whose *mana* can make their *makutu* of no avail: we have *karakia* from *TANE'* the artificer."

Approving murmurs arose: for the warriors were now in peaceful mood, though thoughts of war lay in the depths of their hearts. Mura looked darkly on the young *tohunga*; his eyes distended, and sinister light glared from the protruding balls. Spasmodically his limbs were twitched, as if by power other than his own: he conjured the ancient ones to blast the life of him who dared abrogate their ancient rites. His eyes rolled, his features twitched, convulsively he moved before the silent warriors; then volubly his speech came from his lips, half coherent as if inspired by those he conjured. "Have the hearts of *toa* become as the hearts of women?" he cried. "Who speaks of peace?—the gods themselves still dwell in eternal warfare—still the emblems of the conflict remain—*RONGO'* and *HAUMIA'* transformed and concealed.—*TU'* only of all the gods stands unsubdued; he devours the children of *TANE'*, and is unpunished; the children of *TANGA-ROA*, and laughs at the wrath of the father.—Will not ye follow in the steps of gods?—and following, shall the victorious or the vanquished be your leader?—Do ye abstain from war, ye have the bodies god-created, but the spirit of the gods is departed.—Let blood flow that its red may shine in your eyes as in the eyes of *TU'*—and the blood of Tama' be the first to wash false belief from the hearts of men."

His raving ceased; and faltering, he said, "I have been with the gods; through me have they spoken. I am urged to wield the weapon of war—and voices cry faintly, 'Blood!'—and 'Tama'!'—Ha! am I commanded by the gods to slay this cowering youth?"—

"He cowers not," cried Tama', "but sees with disdain how Mura calls frenzied raving the speech of gods, and god-given counsel! Neither did *TU'* prove victorious; for he and his hosts were cast even to 'Kai-hewa', where they lay in dread and dismay. Ever the gods war with evil and we follow the victorious ones in like warfare. Full easily are routed the foes seen by the eye, but more treacherous than these are the unseen foes thronging from the lower worlds. As 'the roots of the *pohue* are many' so these are without number, and their labour is unseen until it bears fruit in evil word and deed. 'The dark corners of the *whare* may be seen and searched, but not so the inscrutable heart of man.' Therein lurk many passions instilled by the fallen ones, and the *toa* may lose his manhood in obeying the promptings of gods without *mana*, who lurk in darkness as 'the *patiki* lurks in the thick and muddy water.'—The *'pitau* are made *noa*;—haul them to the water; and whilst praising the cunning of the builders, give thanks to the gods who give power.—With heart now—to the water—be this '*Kai-rere*', swift to fly upon our foes,—and this '*Kai-komutu*', swift to surprise them,—and this '*Kai-taki-taki*', swift to seek just vengeance."

The men grasped the sides of the *'pitau*; and paying no heed to the cries of Mura, they lustily hauled them into the yielding water. Yet in the end Mura secured the victims; for approaching those hauling the *'pitau*, he touched two of the foremost, crying in angry tones, "Accurst be ye for defying the words of the gods: nor shall sacrifices be wanting; for ye two shall, ere the lighting of the fires, descend to 'Reinga', the place of spirits." Trembling, the men left their places; and ere evening it was seen that Mura still had *mana*, for their spirits had left their bodies, even as he had declared.

Soon the *'pitau* were manned, and the people cried out in admiration as they gracefully glided to and fro, the *puhi-rere* hanging to the water at the stern, or streaming out with rustling feathers as the *'pitau* was urged more rapidly through the water. From the bows, the *tau-ihu*, the *puhi* curved gracefully like the red raised antennæ on the head of a *weta* brought to bay, which with gaping jaws threatens the disturber. More dread was the power lying behind the *puhi* of the *'pitau*, ready to wound any meddling foe.

'*Orota*', with twice fifty paddlers led the way; and stepping nimbly from thwart to thwart, moving up and down between the warriors, the *kai-hautu* beat time and sang so that the paddlers might dip with rhythmic motion,—

> "Now pull away! Now press her! Now give the time! Now dip! Now stick to it! Now be firm! Pull, pull away; steer, steer away, away to Waipa. Now pull away! What fine feathers adorn the waka. What a shake! What a twist! Pull, pull! Dip in! Give the tune! Press her! Thrust them in deep, a strong pull,—so!—so! Now press her! Now dip in! Alas! press her! It takes an ancient to move her; bend to move her, fetch to the bend. Reach another point, leave it behind, pull away! pull away!"

Ha! by the *rapa* stood Hara-paki, a plume of white-tipped *huia* feathers in his hair. In his hands he held the ornamented *urungi*, dipping it in the water, turning the *'pitau* this way and that as it flew along lightly as the wind over the tree tops.

Every paddler is a *toa* of *mana*, expert in the use of *tao*, *taiaha*, or *mere*. The *moko* of Ue-tonga they bear, and the *moko* of *TU'*. Amongst the foremost sits Turu-meha, his breast and jovial visage seamed with scars, each of which has its story. A tale all delight in is one of how he on a night stole with another in a *koki* and climbed the cliff of a *pa* perched on an impregnable height. They mounted the palisades, but his fellow was flung headlong, and was crushed in the shallow stream. He, however, leapt among the foes; fought, eluded them in the darkness, reached the gate, whose guardian he slew, and opened the *pa* to his waiting friends.

Near him kneels RU-TANGA; a *rangatira* who, laying siege to a *pa*, overcame a device of the enemy. So that they might be warned in the dark nights of the approach of the besieging foe, they had scattered over the ground outside the palisades, the dry thin shells of *hohe-hohe*, *waha-waha*, *kupa* and others like fragile and brittle, so that any approaching step might be heard by the crackling. RU-TANGA caused his men to lay their soft mats over the shells, and by these means, the sounds being deadened, the *pa* was surprised.

There too is seen MUMUHU, already a noted *toa*, though a youth. Joining a *taua* sent out to slay a noted robber, he acquired *mana* both by his prowess and by his reticence. For the robber being slain with his men, the *taua* returned; and first one, then another, claimed the honour of having slain him, each producing some proof of his assertion, such as a weapon, a mat, or a lock of hair. In the midst of the wrangling, MUMUHU arose, saying, "I too, slew ATA-KORE." Amid laughter from some, and denial from others, he was asked if he too had brought proof of the deed. "Though I have, perhaps, no such convincing evidence as these others" said he, "yet evidence I have: ATA-KORE himself shall speak—as well as he is now able:" saying which he displayed the head of the slain man.

As well-know face after face flashed upon the people, so tale after tale was brought to their minds: every man of the hundred had found fame, and the people uttered welcome cries to these heroes of the *hapu*.

Close behind *'Oroto'* comes *'Puritia'*, with her twice forty sturdy warrior-paddlers. MOANA' is among them, and PARE', and MARU-WEHI, interpreter of omens: at the *parata*, near the *tau-ihu*, sits PUA-ROA; he sits in the place reserved for *rangatira* and *toa* of greatest renown; and such is he.—*'Puritia'*! the *'pitau* itself reminds one of times past: for returning once to the *pa* after an expedition down in the north, an enemy had seen her as in solitary flight she flew southwards in the dusk. *'RA* had for some time set, and MARAMA, with upward pointing cusps, presaged stormy weather as she rose over the dark seas. On the ears of the paddlers fell a murmuring sound, ever increasing in volume: nor could they say if the sound came from before them, or from behind, or from either side. But soon they saw approaching from the seaward side flaring lights, as it might have been the lights of *TANGA-ROA* seen upon the misty seas on the subsiding of the waters of the deluge. Thoughts of the relentless 'PONA-TURI' unnerved their arms, and ere long they were surrounded. Unequal was the conflict between men and *tipua*, and the crew of '*Piritia*' was overcome, some slain, some bound captive. Morning flashing dimly as if through the dark sea, the captives perceived they were not in the haunts of the 'PONA-TURI', but that these had by magic assumed the forms of foes well-hated, in whose *pa* the remnant of the crew now found themselves; or it may have been, indeed, that the foe had assumed the form of 'PONA-TURI', the more readily to overcome the terrified crew. One, writhing free from his bonds, escaped and returned to his friends: then, too, he learned that '*Piritia*' had been so nearly home, that those in the *pa* had heard the sounds of the conflict; and night-fishers had even seen the lights, fleeing in fear from their creels and their lines.

A *taua* was soon made ready, and they set out to recapture the *'pitau*, and exact *utu* from those who, seizing it, had slain the crew. But they, fearing the assault, withdrew to mountain fastnesses; and lest their valued *'pitau* fall into the hands of the foe, they were dismantled, drawn with *aka* vines into densely foliaged *puriri* trees which overhung the water with their spreading branches. The *rapa, tau-ihu* and paddles were then laid in the suspended *'pitau*, and these made invisible from below.

When, in the grey of morning, the *taua* furiously assaulted the *pa*, no outcry arose, and no opposition was offered. They climbed over the palisading, glaring this way and that, and seeing a lurking foe in every shadow; but no, even in the light of breaking day and burning *whare*, no man could be discovered.

Cautiously they searched in the precincts of the *pa*, but found no more than the tracks leading into uninviting passes, where a few men, surprising a *taua*, might easily destroy it. The departed foe may, too, have buried *kumara* in the pathway: indeed, one warrior asserted he felt the burning in his limbs caused by stepping over *kumara* so buried, nor would he proceed further; and in this he was immediately followed by others.

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[405] Tregear, M.R., 406.

Having ventured up the rapid stream with its banks covered with drooping ferns and mosses, they heard a sound of small birds plaguing a light-dazed *ruru*. Followed by his clamorous persecutors, the *ruru* flew from the drooping *kowhai* where they had roused him, and found refuge in an old *totara*. This tree had been partly stripped of bark many seasons before, so that the sap-wood being exposed, it would gradually decay, leaving a hollow in the tree. By these means, the labour of a future generation would be lightened when the tree was felled for building a *waka*. Storms having shattered it, however, it was useless for that purpose, and had become the haunt of the *ruru*, *peka-peka* and creeping things. As the birds flew past a wide-spreading *puriri*, a warrior watching their flight observed a red gleam between the branches. 'The scarlet blossoms of a *rore-rore*,' thought he, as he averted his eyes. But he glanced a second time; was not the tree a *puriri?*—and the *rore-rore* was at most times found on the small-leafed *tawhai*: moreover, its blossoms, appearing in the eighth and ninth moons, should now have fallen, since the days had begun to be cold, and **Kai-waka*, the star of the new year, would soon rise. He therefore climbed the tree, perforated by grubs, yet undecayed; and approaching the glow, a cry of surprise escaped him. "*E!* it is '*Porina*'!' he cried to those below: and others climbing after him, saw that it was so. Search being made, five other *'pitau* were discovered, three above the stream, and two over the banks. Ere long all were lowered, though three slipped from the vines, and were split by the fall.

"In a day we have obtained three *waka*," cried a warrior; "and RATA had but one from the 'HAKU-TURI'."

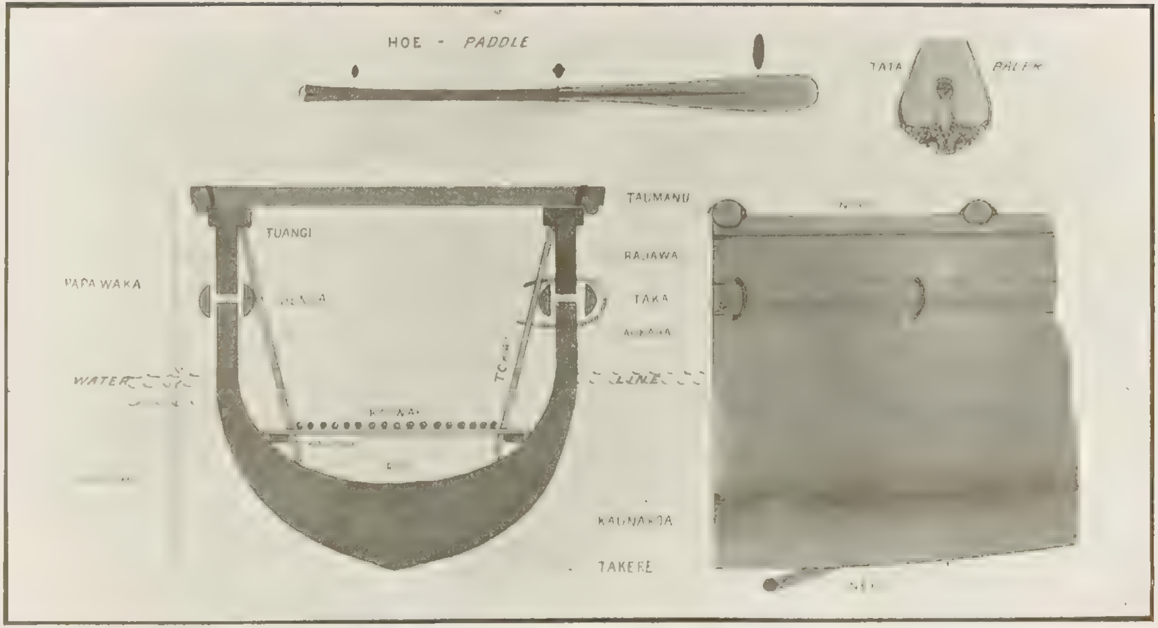
"Ill to loiter in forest-ways where such fruits hang," said another; "for heavier are they than pods of the *rewa-rewa*, the *'pitau* in which once TAU-TINI-AWHITIA voyaged!"

"Let '*Porina*' henceforth be known as '*Puritia*'," said a third, "that the name may remind us how she was twice taken from the lofty tree."

After '*Puritia*' followed '*Tonga-rewa*'; shorter, but broader in beam. *Ehi!* KARIKA the teller of tales stands before the rustling *puhi-rere*; and before him kneel ardent-faced young warriors whose hearts burn for the warlike renown of heroes; for *ingoa toa*. There is TIHIKA, the spear-thrower; MANAWA, too, now called KOKAKO, TURIA, and the haughty WANA, dip their paddles in time to the chant of the *kai-hautu*; MOKEKE, too, his

[452] J.P.S., XI., 124.
[462] Trans., XVII., 288.
[477] Trans., XIII., 53.

War-canoe (*waka-pitau*). In length up to 110 feet over all, with seating capacity for 140 warriors.


HOE - PADDLE
TATA
BALER
TAUMANU
TUANGI
RAJAWA
PAPA WAKA
TAKA
WATER
LINE
KAUNAHOA
TAKERE

Details of war canoe (*waka pitau*). (p. 312, l. 126 et seq.)

face all smiles, bends his head to the stroke. As willingly will they all wield *mere* and *tao* when the *taua* turns its steps to the foe. 490

Now appeared the three new *'pitau*, bearing easily their burden of full five-score warriors twice told. In earnest of future deeds, they had been named '*Kai-rere*', '*Kai-taki-taki*' and '*Kai-komutu*'; *ae*, though TAMA' had at this time swayed their hearts, in the night of their passions, when foes were before them, the baleful eyes of MURA would lure them on like the red and flaring star of the war-god. Though the lust for strife seemed dead within them, it but awaited the breath of the foe to fan it into unabated fury.

CHAPTER XXII.

WEAVING AND CLOTHING.

Whilst the men toiled cheerfully through the warm days of *Rau-mati*, the women, too, laboured for the *pa*. On the sea-shore fish were dried and shell-fish gathered, and from the wooded hills firewood was brought in against the cold days and long nights to come. The flax lashings required for the *'pitau* were prepared by some, and others sat at their *turu-turu*, weaving mats and garments. These were made from the fibre (*muka*) of flax, different species being used for the different classes of work. For coarse garments, and for floor mats, besides the inferior kinds of flax (*harakeke*), leaves of the *kie-kie* were used, the long leaves of various *ti* tree, and fronds of the *nikau*.

In ancient days, too, garments were made from the bark of the *aute* tree, such garments being called *te kiri o TANE'*—the skin of *TANE'*, lord of the forests. The bark was also used for making the kites of persons of *mana*, such as the kite by which *TA-WHAKI* ascended to the upper world whither TAMA-I-WAHO had retreated: it was also used for fillets to adorn the heads of *rangatira*. The tree was brought to Ao-tea-roa from Hawaiki in the '*Tai-nui*', and was first planted in the new land by WHAKA-OTI-RANGI, a woman of high birth. Another woman of note named MARAMA, also brought and planted some trees; but through an indiscretion on her part with one of her male slaves, the *aute*, when planted, became trees called *whau*.

The blades of the flax to be used for weaving were cut in *Hotoke*, dried and carried to the *kainga* in bundles. For fine work, the flax was cut at less than a span below the join of the blades, the lower portion, the keel and the coloured edges being rejected: for ordinary work the blade was cut above the coloured part at the butt.

To prepare the fibre (*muka*), the green outer fibre was first scraped away with a sharp *kuku* shell, such shell keeping its edge for two or three days, when a new one must be used. In order that a young woman might be expert in scraping, her

[24] Tregear, M.R., 222. **[31] kuku, mussel.**

thumb was half disjointed whilst she was yet an infant. After the first scraping, the *muka* was soaked in running water for four days, and the portions intended for the warp threads (*io*), were beaten with a stone (*patu*): it and the unbeaten *muka* was then dried and bleached in the sun, being afterwards rubbed and worked with the hands until soft, and every fragment of outer skin had been removed. The scraping, washing and rubbing would be repeated until a fibre of sufficient softness had been obtained: it was then called *whitau*.

If a fine garment was to be woven, portions of the *whitau* must be dyed to give variety of colour. To obtain a black dye, the grey bark of the *hinau*, or *towai*, or white bark of the *pokaka*, was broken and bruised on a stone with a mallet of *maire* wood, and placed in a trough (*oko*) containing water. After soaking for some time, it was removed; and the trough was again filled with alternate layers of bark and *whitau*. The whole was saturated with water, and after soaking for a night the fibre was removed, being sticky to the touch, and of a dirty brown colour. It was then steeped for a day and a night in black mud found in swamps of *kahikatea* trees, a reddish scum being seen on the surface of the mud. When removed, the fibre was washed, and was found to have acquired a deep black colour, beautiful and durable.

A red-brown dye was obtained from the thick bark of the tough stout-branched *toa toa*, or the straight-growing, beautiful *tane-kaha*, the child of *TANE* and TU-WAE-RORE. The young saplings of *tane-kaha* spring up in countless numbers beneath the old tree; and if one of these saplings be cut, and its light bark bruised, on drying the rod will be marked with cloudy brown mottle from the dye in the bark. The bark of these trees was bruised in the same way as that for the black dye; but being placed in the trough, the water was kept boiling, hot stones being inserted with wooden tongs. The fire heating these stones must not be one at which food had been cooked, nor must it be kindled at such a fire; nor might the fire be gazed at by the common people, for the preparation of this dye was *tapu*: were the *tapu* broken, all knowledge of the art of dyeing would be lost to the artificers. The fibre was immersed in the boiling dye, a bed of clean, hot wood-ashes being meanwhile prepared. In this bed the fibre, taken from the dye, was carefully laid, and kept moving with a rod to prevent its being scorched. This set the reddish colour imparted by the dye, and after being stirred

[34] Trans., XII., 436.

in the hot ashes for a time, the fibre was again immersed in the boiling dye, after which it was hung up, and when dry was ready for use.

A deep dull yellow was obtained from the bark of the *karamu*, and a brighter yellow from the bark of the *rau-rekau*. The bark of the *tutu* yielded a fine bluish-black colour in which was dyed the fibre used by women when weaving little baskets (*kete*) for a first-born or well-loved child.

If small portions only were to be dyed at a time, the shell of a *paua* would be used, the holes being filled with plugs of *muka*. Great care must then be taken to see that the colours were of the same tint.

Different garments and mats were made from different varieties of the flax plant (*harakeke*), of which there were three-score known by names distinguishing their various qualities.

The best varieties were *oue*, with its narrow leaf of deep green colour, and its keel and edges coloured like the *karaka*; *tihore*, *rongo-tainui*, *pari-taniwha*, *rukutia* and *huru-hika*; from these were made the superior kinds of garments, as *aro-nui* for the men.and *koro-wai* for the women. Excellent fibre was produced by the variety called *huhi-roa*; this grew very luxuriantly, had a bluish green-coloured blade which narrowed gradually to the point, narrow edges of black or deep brown, and keel of warm reddish brown; its fibre was easily separated from the green gummy matter of the blade. Some of the best and most abundant fibre was produced by the *ati-rau-kawa*, a quickly-growing plant, though small when compared with *huhi-roa*: the young leaves were a bright deep green, lustred with brown when mature. Inferior varieties were used for inferior or rough work: such were *huhi*, *rata-roa* with taper leaf, glossy brown edged with deep purple, *manga-eka* and *tutae-manu*. *Whara-riki* was brittle in fibre; and was used, like the drooping leaves of *kie-kie*, for sleeping mats, spread on the floor of the *whare-puni*. *Rua-tapu* was set apart for the making of fillets to bind the hair: blunt-pointed *ngutu-nui* was split into unscraped threads for weaving nets: *takaiapu*, with its brown-edged erect leaf, was used for

[83] Colenso, Trans., XIV., 61.

[84] On page 71 of the Official Catalogue of the N.Z. Exhibition, 1865, is an interesting note:—". . . Minute information is much required connected with the method and substances used in dyeing the flax with those brilliant fast colours in which the Maori have excelled. The difficulty in producing good fast colours on vegetable fibre is well known, and many tedious and expensive processes are used to animalize (as it is termed) the vegetable fabrics, so as to enable the dyer to fix the colours . . ."—so that so late even as 1865 the maori people excelled us both in the preparation of the flax fibre and the dyeing of it.

[90] Varieties of flax, C.S.F.P.T., 5-6.

making fishing-lines, it being very strong in fibre. There were variegated varieties, such as the beautiful *pare-kore-tawa*, with its leaf of bright green striped along its length by a sulphur colour, the edge and keel coloured like the *karaka*; others were *tane-a-wai* and *ao-hanga*; but these variegated varieties were valued rather as ornamental plants than as material for fabrics. *Tito-o-moe-wai* had a long, red-edged leaf, the point of which drooped over: *taiore* was easily distinguished by its light green leaf with wide black edge: *tutae-wheke* was glossy brown, with black edge and keel: *tara-riki* was dull deep green, with dark red edge and keel, the points of the leaves being coloured like the edges for the length of a finger: *ate-wheke* was easily distinguished by its leaf of reddish tinge, and narrow bright edge of scarlet.

Though weaving was generally an occupation of the women, men too passed through the initiatory ceremonies, confining themselves to the weaving of *taniko*, the borders adorning the mats (*kakahu*) worn especially by men. The ceremonies and *karakia* were known to the *tohunga*, one learned in this branch of the art, and the first instructions were given by him in a house, the *whare-pora*, set aside for this purpose.

The *tohunga*, and the pupil who had signified her desire to undergo the rites of initiation, entered the *whare-pora* alone. She having taken in her hand a portion of prepared fibre (*whitau*), the *tohunga* recited the *karakia* called "More-more-puwha", on the conclusion of which she leaned forward and took between her teeth the upper end of the sacred *turu-turu*, the right-hand rod of the weaving frame. She now seated herself before the *turu-turu*, the weaving-frame, which consisted of two rods, each somewhat thicker than a thumb, and about five spans in length: they were fixed in the ground, at a distance apart depending upon the size of the garment to be woven: the one on the right was the sacred *turu-turu*, the one on the left, *noa*.

She was now *tapu*, being a daughter of *RUA* and of HINE-RAUA-MOA, deities of the *whare-pora* and of weaving. Lying displayed before her were various woven garments of fine design, serving as patterns; and in order to make her mind receptive and her memory retentive,—in order, too, to give her an inclination for and dexterity in weaving,—the *tohunga* recited another *karakia*, a *pou*. Making a thread from the *whitau* in her hand, she stretched it between the two *turu-turu*, forming the *tauhiu*, the first and sacred woof-thread (*aho*), and her lesson had begun.

She continued weaving until a band a few fingers in width had been finished, the *tohunga* meanwhile reciting his *pou*; nor until this pattern piece was so far woven, and her initiation complete, was she allowed to eat, or approach cooked food or cooking places, since her *tapu* would thereby have been desecrated, and all her skill lost. When she was to be made *noa* so that she might again join her comrades and relatives, the *tohunga* took some *puwha*, and repeated the *karakia* "Huri-hanga-taka-pau"; and on its completion she bent and ate a portion of the *puwha*. She was then free to depart and resume her ordinary duties, now including weaving. Should the lesson have extended over the day, she must sleep in a place apart.

The first woof-thread (*aho*) having been firmly fixed, to it were attached the vertical threads of the warp (*io*), hanging to the floor. The woof-threads were then passed across from left to right, two being raised or depressed together, and crossed by bringing the two outer threads over the two inner, which thus became the two outer, forming the knot holding the woof-threads. Each *aho* was composed of four twisted threads (*miro*). To twist the fibre, it was laid on the thigh immediately above the knee, and held with the left hand. The right hand was placed upon it, and thrust outwards, thus rolling and twisting the fibre beneath it. This outward movement was called a *maui*. The same movement was repeated, but backwards towards the body. This was called a *katau*. The two movements completed the process, the resulting thread being the *miro*. A *karure* was formed by twisting two *miro* together: the thrums for a *koro-wai* mat were usually *karure*.

Should the pupil perfectly obey the rules of the *whare-pora*, she would be able to reproduce any pattern after having once seen it; for the gods were behind her through the *mana* of the *karakia*, and she could not err.

Amongst the rules to be observed were these. The weaving of the finer mats and the *taniko* must be carried on only by daylight, and under a roof, even though it be of only branches. So soon as the sun set, the sacred *turu-turu* must be released, and the work rolled up or covered until the next day. If this rule were broken, the weaver would lose all knowledge of the art: common garments, however, might be woven at night, or threads prepared. Should not the *aho* (woof-thread) in hand have been carried completely across at sunset, it was an evil omen; for each

[161] Tregear, M.R., 227.

succeeding *aho* would prove short, and the garment would never be finished by the weaver.

Should a stranger approach, the woman would bid him welcome, but would at the same time grasp the sacred *turu-turu* in her right hand, laying it down or leaving it at an angle across the work. If the guest were from afar, the garment should be removed from the *turu-turu* and laid aside; it should also be so rolled up and laid aside on the entry of a large party. Should a *rangatira* from a neighbouring *kainga* arrive, the weaver leaned the *turu-turu* over without detaching the work; that was a *huki-ora*; she had averted the *aroa-kapa*, or evil omen. As the *rangatira* seated himself he would say "Set up your *turu-turu.*"

Should a close acquaintance chance on a woman weaving, the omen was not evil; but the intruder would not remain. Should a person go behind a garment being woven,—that is, stand opposite the weaver,—and look at the garment, it was an evil omen, an *aroa-kapa*: the woman or her husband would shortly die.

In preparing *miro* threads, it was an evil omen if any of the tow or refuse (*hunga-hunga*) were cast into the fire—all the skill and knowledge of the weaver would dissipate with the smoke arising from the tow. Should the *aho* become tangled or knotted, it was a sign of visitors arriving on the night's night, the morrow. Should a *turu-turu* fall without being touched, 'it has been overthrown by the brow of approaching man';—visitors were coming. It was an evil omen to eat food, leaving the work uncovered.

Fine cloaks of dressed fibre (*whitau*), such as *aro-nui*, *pae-pae-roa*, *hihi-ma*, *koro-wai* and the finer *maro*, were called *kakahu*, a name never applied to the rougher cloaks of inferior material, such as *timu*, *whaka-tipu*, *pora*, *manga-eka*, *tatara*, which were called *mai*. The waterproof cloaks woven from *kie-kie* were called *pake*; those of *toi* fibre, which were dyed black, or broad-leafed *ti* tree, were called *toi*. A mat might be a fathom and a half in width by a fathom in depth, and would occupy a woman's time for twice the four seasons. Unless made thus specially large, however, the mats were usually little over a fathom in width and two-thirds of a fathom in depth.

Floor-mats, called *whariki*, were made from coarse *muka*, or from the marsh-loving grass *kuta-kuta*, or from *whara-riki*; finer ones, used as sleeping-mats were made from *kie-kie* leaves, and were called *takapau*; in use, however, coarser mats called *tuwhara* would be placed beneath them. It was in weaving mats of this kind for his beautifully-built *whare* that *TA-WHAKI* excelled.

Another mat, valuable and *tapu*, was known in olden days: it was called *takapau-whara-nui*, and was made from the scalps of fallen enemies; upon it the wife of the ariki lay during childbirth.

The *aro-nui*, or *kai-taka*, was worn only by the leading *rangatira*. It was left the glossy white of the bleached fibre, and was without the adornment of thrums (*huka-huka*). Great care was taken that the whole of the *whitau* used in its weaving should be of one harmonious hue; and as the weaving extended over lengthy periods, great skill of judgment was required in selecting suitable material from the later prepared supplies of *whitau*. It had a wide *taniko* (ornamental border) woven in patterns of red-brown, black and white, at the bottom, and narrower *taniko* at the sides. The hem or collar of the larger and coarser mats was made by allowing the *io* or warp-threads to project above the first *aho* when fixed to it; these loose ends were afterwards plaited into a collar of varying design. In *aro-nui*, *pae-pae-roa* and such mats, the loose ends were turned down and woven in as *io*. The *aro-nui*, if dyed black, was called *wai-hinau*.

Similar to the *aro-nui* was the *pae-pae-roa*, but its side *taniko* were equal in width to that at the bottom: in weaving this mat, too, the *taniko* was first finished, whereas in *aro-nui* the *taniko* was added to the completed mat.

The *paki-paki* was similar in body, but it was adorned with *taniko* on all sides; an extra ornamental piece, too, was woven to the *taniko*: this piece was called *paki-paki*, so that a portion of the completed *kakahu* gave the name to the whole.

Most highly valued of these finely-woven mats, was the *huaki*. It was woven from the choicest *whitau*, and had two, sometimes three borders of *taniko* at the bottom and sides. None but *rangatira* of highest rank might wear it, and shame would forbid his using it were not his descent pure and unblemished.

Highly prized, too, was the *koro-hunga*, a fine soft mat with three *taniko* of equal width. The *para-kiri* had *taniko* on two sides only.

The three kinds *huaki*, *koro-hunga* and *pae-pae-roa* were as a class called *para-wai*. For the weaving of these the *muka* was

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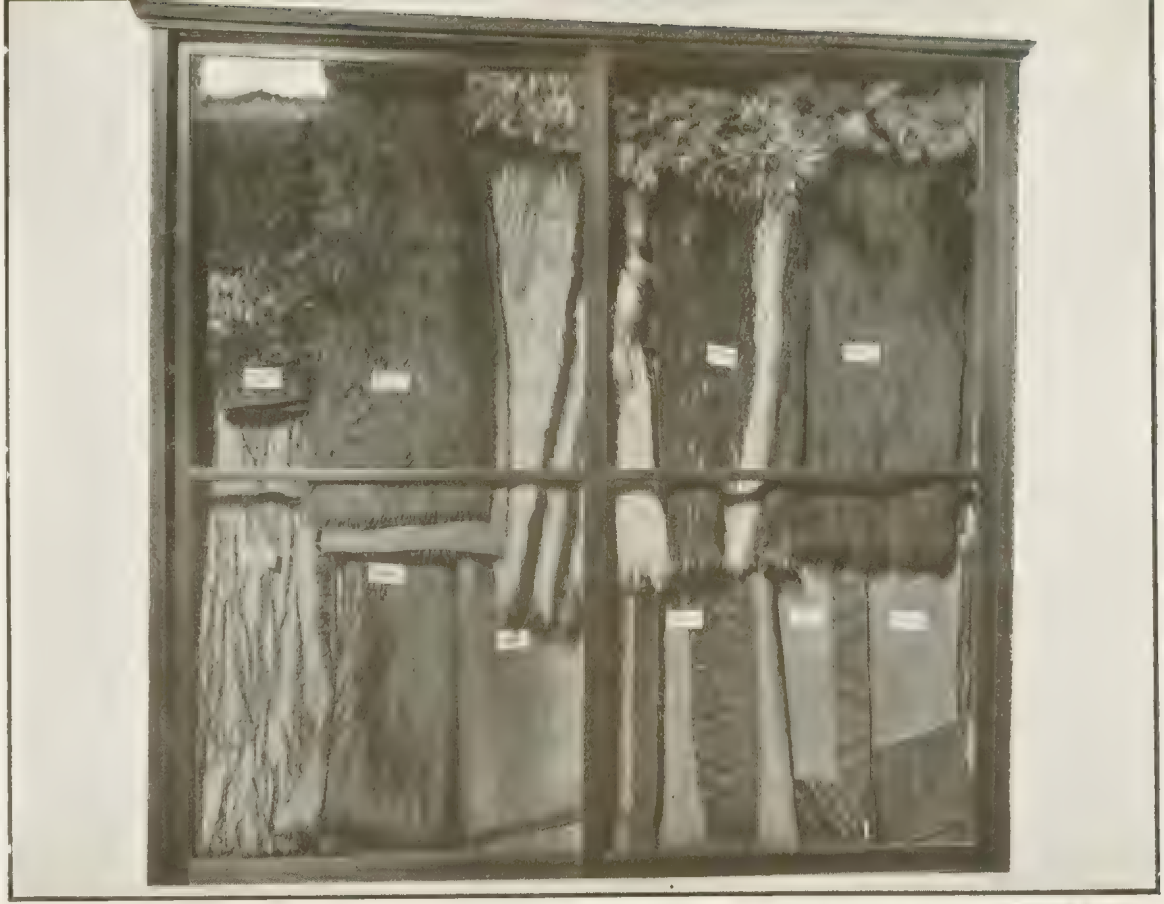
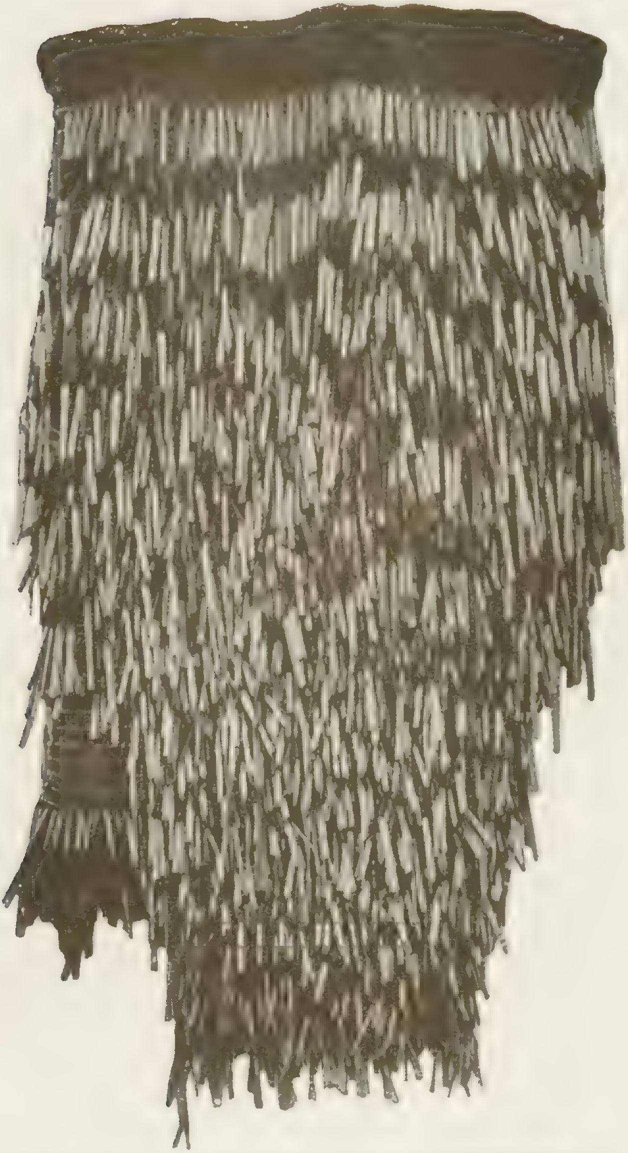
[243] For many illustrations of the various kinds of mats, &c., see Hamilton's 'Maori Art', 327 et seq. In opposition to what later writers have said Colenso states that the large mats worn by rangatira were 'very often washed'.—C.N.Z.E., 19.

[269] Hamilton's 'Maori Art,' 326: this beautiful mat is figured on page 327 of the book named.



Christchurch Museum.

1. Cloak of pigeon feathers (p. 329, l. 296). 2. Cloak of *kiwi* feathers (p. 329, l. 306). 3. White dog-skin cloak (*puahi*) (p. 330, l. 324).
4, 5. Black dog-skin cloaks with collars (*topuni*) (p. 330, l. 325). 6, 7. Flax cloaks with thrums (*korowai*) (p. 329, l. 279).
8, 11. Flax cloaks with *taniko* borders (*kai-taka* or *aro-nui* (p. 328, l. 243).



Christchurch Museum.

Shoulder mat *(mai)* 15 inches deep; blades partly scraped, burnt across unscraped parts, and dried in pipes. (p. 330, l. 335.)

not beaten with a stone (*patu*), but was worked soft and glossy with the hands only.

Of the *kakahu* for which the fibre was beaten, till it became soft rather than glossy, the *koro-wai* was the finest, being a large mat usually worn by women and girls. It had no *taniko,* but the white ground was covered more or less closely with thrums of twisted fibre dyed black, held in place by the woof-threads (*aho*): if without thrums, it was called *tahuka.*

In weaving *koro-wai,* the work was begun at the lower border, the *remu,* and finished at the collar, the *whiri,* thus reversing the method of weaving the *aro-nui.*

The *whaka-heke-heke* was woven in alternate bands of black and white, each band the width of four fingers.

The *hihima* was entirely white, including the thrums, and had no *taniko*: if without thrums, it was called *kahu-ari-ari*: if dyed black, *wai-hinau,* the name also given to the *aro-nui* when black.

The *kori-rangi,* or *kini-kini,* was a mat of finely dressed *whitau,* adorned with chequered black and yellow strings; as these strings were coiled into hard rolls through the flax being in parts unscraped, they rattled pleasantly as the wearer moved.

Beautiful cloaks, called *kahu,* were made by knotting into the *aho* feathers of various birds, as the thread was carried across in weaving. Most admired were the *kahu* in which the red feathers from the underwing of the *kaka* had been used. The feathers in a well-made mat would lie as close and even as on the bird itself; and the *kahu* might be entirely red, or the feathers might be in squares or triangles alternating with squares and triangles of white feathers from the *kukupa.* A fine effect too, was obtained by using the sheeny feathers from the neck of the *kukupa.*

When *kiwi* feathers were used, they were knotted in with the shafts downwards; so that when worn, the feathers fell outwards, increasing the beauty of the garment. All other feathers were knotted in so as to fall naturally over one another, lying closely against the fabric.

Most prized of all the mats, the *kakahu,* were the *kahu-kuri,* fine flax mats upon which were sewn strips of skin, or the bushy tails, of the *kuri* (Maori dog). They might be worn by none but *rangatira*; and one, called the *tapahu* of *IRAWARU,* was used in war, being almost impervious to the point of a thrusted spear.

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[295] As agreeable a sound to more cultivated ears is the frou-frou of a silk dress.

For sewing, needles made from feathers were used, the base of the quill being the point, whilst the thread of flax-fibre was fastened to the plume: this quill-needle was called *toro-moka*. Needles made from bone were also used. None but men might sew the skins to the flax mats.

The most valued of the *kahu-kuri* was the *kahu-waero*, thickly covered with the long-haired bushy tails of the *kuri*: the *mahiti* was similar, except that the tails were at wider intervals.

The *puahi* was made from strips of white-haired dog-skin sewn to the body of the mat; the *topuni* was made in a similar manner, but the hair was black: it too was used in war, and though highly prized, it was the least valued of the *kahu-kuri*: it was finished with a thick shaggy collar of a great number of the thin strips of skin.

The *kakahu* were fastened over the right shoulder with pins of *manuka* or *maire*, or of *paua* shell, or of the ground tooth of *paraoa*. They completely covered the body, draping to the feet. A bundle of pins was worn attached to the one holding the mat in place.

The rougher mats (*mai*), were fastened round the shoulders with cords, woven in as part of the collar of the cape.

The *timu* was woven from the coarser varieties of *harakeke*, and was covered, or as it were thatched, with short strips of undressed flax. These strips were a finger in width and two fingers in length, scraped in the middle so that they could easily be doubled over the *aho* as the garment was being woven. Thus woven in, they lay flat, overlapping, so that any moisture falling on them was turned off. At the upper edge of the *timu*, the loose ends of the *io*, or warp-threads, served for the plaiting in of the collar (*whiri*), interwoven with which were the cords used for fastening the *timu* round the shoulders. The size of the *timu* was two thirds of a fathom by half a fathom.

The *manaeka* was a *timu* whose strips of *harakeke* were dyed black and yellow: these strips thus dyed were called *manaeka*: they thus give their name to the mat in a manner similar to the *paki-paki*.

The *pauku*, or *puku-puku*, was closely woven, and was used in war as a defence against spear-thrusts. Before going into battle, the warrior soaked it in water; this caused the fibre to swell, increasing the defensive quality of the mat.

The *kakahu* and *mai* formed the principal garments both of men and women. Besides those described, there were numerous others; varieties of weaving, of material, of colour, of ornament, giving a different name to the garment.

The waist-mat, called *rapaki*, was a small *mai*, but was made in many other ways also. The *kini-kini* was a narrow belt from which hung suspended long strips of flax, scraped on one side at distances of about the width of a finger apart. These strips were dyed black, the dye adhering to the scraped parts but leaving the others untouched. When dry, the strips curled into flexible pipes, which rattled as the wearer moved; and which, whilst they concealed the limbs, did not interfere with their free motion.

The *piu-piu* was similar, but being of dressed flax, dyed black and yellow, the moving strips did not rattle.

The *papaki* was made like a small *mai*, and would turn the rain. Such, too, were the *kopeke* and *a-hume-hume*, worn by females.

Under the *rapaki*, again, except in the case of young girls and boys, was worn the apron or *maro*. It did not extend round the hips, but was either a single triangular piece fastened to the belt in front, its point drawn between the legs and fastened with a cord to the belt at the back, or was composed of two connected triangular pieces, one before and one behind.

The *maro-kopua* was worn by girls (*kotiro*) of good family: it was woven from finely-dressed fibre, and was ornamented with *taniko* and thrums.

The *maro-waiapu* was also woven, and ornamented with closely-set black thrums and *manaeka* tufts interspersed. The ground-work and the thrums were dyed black, the *aho* and the cords at the two upper corners being white.

The *maro-waero* was highly prized, and was worn only by *rangatira*: it was made from tails of the *kuri* in the same way as the *kahu-waero*. Though worn only by men, a *maro* of this kind was worn by TARANGA, and stolen by *MAUI'*: with it he adorned himself when assuming the form of a *kukupa*.

The *maro-kuta* was a small single *maro* worn by girls. It was made from a coarse swamp-grass, *kuta-kuta* or *pao-pao*. Two *aho*

[379] Writing of their cords, Colenso (Trans. XXIV., 466) says:—"It was ever to me an interesting sight to see an old chief diligently spinning such lines and cords—always done by hand, and on his bare thigh. The dexterity and rapidity with which he produced his long hanks and coils of twine and cord, keeping them regular, too, as to thickness, was truly wonderful. Some of their smallest twisted cords or threads were very fine. Such were used for binding on the barbs to their fish-hooks, and for binding the long queues of dog's hair to their chiefs' staffs. One of these peculiar cords was a very remarkable one; it was a small cord, bound closely round throughout its whole length with a much smaller one (something like the silver or fourth string of a violin). I never saw this kind but once, and that was at the East Cape in 1838. . . . The cord was used for a single and particular purpose, attached to the small under-aprons of girls—chiefs' daughters."

were woven across to bind it together, but the ends hung loose as in a *piu-piu*.

The *maro-huka* was worn only by *tohunga*, or by warriors during certain rites or ceremonies, such as the dancing of *haka*.

Maro used without preparation of their material were the *maro-tuhou* made of leaves of the *ka-ramu-ramu* or other shrubs, and worn by *tohunga* during various ceremonies, and the *tau-maro*, a bunch of rejected *muka* worn by young girls.

Belts or girdles formed a support for the undergarments of men and women. Those made in one woven band were called *tatua*; those of many-plaited strands, *tu*.

Tu-karetu was a girdle worn by women. It was formed of ten or twelve plaited strands of the sweet-scented grass *karetu*. The mid-rib, being brittle, was taken from each leaf, and the plait was usually of the pattern called *rauru*. The strands were connected at the ends with cords of plaited, dressed flax fibre, dyed black and red, which also served for tying the girdle round the waist.

Tu-maurea was made from the bright reddish-yellow leaves of *maurea*, strengthened with a proportion of flax-fibre. This and the *tu-karetu* were the favourite girdles of the females. Sweet *kopuru* moss, on account of its pleasant odour, was sometimes inserted in the girdle.

Tu-muka was plaited from dressed flax-fibre. It was composed of twelve strands, four being black, four white, and four red: the ends were plaited together to form the tying-cords.

Tatua-pupara was a belt worn by men. It was a band two-thirds of a span in width, woven from narrow strips of flax, some of which were dyed black. The band was folded, the edges turned in and sewn together, or left open if it was intended to use it as a receptacle for small articles. *Tau*, or tying-strings, were fastened at both ends. In a girdle of this kind *RONGO'* the strider carried *kumara* sufficient to fill thirty-five calabashes twice told.

The legs and feet were usually left uncovered, except for the waist-mat, the *rapaki*, and the long *kakahu*; but occasionally leggings, or sandals, or both combined, were used. Of the last kind were the *tu-mata-kuru*, made from an alpine spear-grass, *kuri-kuri*. These were folded over the foot and laced over the ankle and leg: they might, too, be stuffed with the moss *rimu-rimu*, or with lichen. The *papari* were also of this kind, but were made from green flax.

[407] rauru, a flat plait of five or six strands.
[430] Tregear, M.R., 240.

Pa-renga-renga were leggings of flax woven into a broad piece and laced on the leg, from the ankle to just below the knee.

Panaena was a sandal with a toe-cap, netted of dressed flax-fibre (*muka*): it was fastened by cords at the heel passed over the ankle.

For travelling over rough country, sandals were made plaited from *ti* leaf or flax. *Pa-reke-reke*, or *kuara*, or *pa-rae-rae-hou* was a sandal formed by a single layer of plaited flax blades; *taki-taki* was the same made from *ti* leaves: *torua* was a *ti* leaf sandal in which the sole was plaited in a double layer.

In former days, widows wore a mourning head-gear (*potae-taua*), made from the rush growing upon the margins of lakes, and known as *kuta-kuta*, or *pao-pao*, or *ku-wawa*. The outer covering was peeled from the stalks, leaving the white inner part, at times dyed black, which was then formed into a fillet for the head. Some *potae* were simply fillets with thrums hanging over and covering the eyes of the wearer: others covered the whole head, being tied under the chin: others were made with the tails of birds fastened entire to the fillet; or the heads and bills of rare birds such as the *huia* were attached.

Chaplets (*pare* and *rakai*), were made from the sweet-scented leaves of plants such as *tanguru-rake*, *ko-are-are*, *kotara* and *pera-kai-to*, being worn by women and girls. As a sign of mourning, too, they would adorn their heads with wreaths of green leaves, or *wae-wae-kou-kou* (Lycopodium), or *kawa-kawa*.

Other articles than clothing were woven by the women. Such were the baskets (*kete*), which were of many shapes and sizes, and used for many purposes, each kind known by its special name. They were woven from *kie-kie* leaves, *toi*, *ti*, *nikau*, and flax dressed or undressed, dyed or plain.

Food-baskets (*kete-kai*) were roughly woven from broad strips of green flax, some plants being always kept growing within the *kainga* for this purpose. They served as dishes, and were used once only: food would be served in one *kete* to every two or three common people; every *rangatira* had his own set before him. Many names were given to them, as *hanga-noa*, *hapainga*, *paro*, *poti*, *poihewa*, *putiki*, *rou-rou*, *kono*, *kopae*, *tokanga*. The *rongoua* was a *kete* for holding food used in certain ceremonies. *Kono-taniwha* were very small *kete* for food when a *taniwha* was being hunted. *Kakapu* was a small *kete* for cooked fish.

Fish-baskets were *tohake*, *punga* and *whaka-rapa*: *whaka-tomo* was a large basket of this kind. *Kawhiu* was a *kete* used for collecting the shell-fish *paua*; *koi-koi* for *kuku*; these shell-fish were also collected from deep water in a *purau*; *hao* and *rori* were for collecting *purimu*. *Hinaki* and *punga* were woven traps set to catch *tuna* (eels); *tarake*, *kotutu* and *pahao* for catching fish, the last being woven from twigs, and used by two persons.

Small *kete*, or sachets, called *putea*, were beautifully woven from dressed flax, ornamented with *taniko* or with delicately-coloured feathers from *whio* and other birds; they were filled with fragrant moss or gum and hung around the neck, being gifts, either to a lover or to a child. Hence the saying of a woman to a fondled child, 'My necklace of scented moss; my necklace of fragrant fern; my necklace of odorous leaves; my sweet-smelling sachet of *taramea*.' The moss was *piri-piri*, found in the dense forests; the fern, *moki-moki*; the leaves *tawhiri*, from which a fragrant gum was obtained; as also from the *taramea*, by holding the plant over the fire and catching the exuding sap; to obtain the gum from the latter required ceremony, great trouble, and some pain on account of the sharp, stiff leaves.

Pu-kiri-kiri was a basket used for holding the seed *kumara* whilst being planted: the seed were stored in the *whata* in large baskets made from *pirita*, the *kareao* vine, and called *toiki*.

Pu-tutu was a basket used for straining the juice of the *tutu* berry; a lining of the feathery heads of *toe-toe* retained the *huirau*, or poisonous property of the fruit.

The *ngehi-ngehi* was a long *kete* used when squeezing the crushed berries of *titoki* for obtaining the oil for *rangatira*. The oil was perfumed with gum from *kokuhu* and *tarata*, and scent from *taramea*.

A useful basket, *patua* or *papa-hua-hua*, was made from a sheet of *totara* bark, folded to a convenient shape, and carried by means of a handle fixed across the mouth.

A long basket, *pu*, was made from the bark of the *hinau*: into it was sifted the pollen of *raupo*, for making loaves.

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[487] Colenso, Trans., XII., 143. Other races wear a locket with hair or the picture of the loved one.

For illustrations of the various mats, baskets, &c., see Hamilton, 'Maori Art.'

[500] The maori people localized the poison in the short stem of the berry, three of which they said would sometimes prove fatal to a man. Shortland, S.D.N.Z., 192.

The seed, which contains poison, is passed whole by the kakapo. See Chap. VI., line 335.

See a Chemical Study of the Tutu by Easterfield, Trans., XXXIII., 345.

CHAPTER XXIII.

PARE-HUTU AND OTHER TALES.

RAU-MUMU had been knotting into the mat she was weaving the red feathers of *kaka* snared by her husband, by PARE'. At her side lay two *waka-papa*, ornamented with well-executed carving of the pattern called *rauponga*: in one she kept the carefully-sorted red feathers, and in the other, white feathers from the *kukupa*. Having carried the *aho* completely across, and hearing the voices of children in dispute, she laid aside her work and called the children,—the young girls, to her.

"RAMA cast eyes upon the *tohunga* in the sacred place, in the *wahi-tapu*," said one.

"I did but pretend," protested RAMA; "for my eyes were closed when I turned my face towards the *wahi-tapu*."

"How then could you say that you saw a *ti-waka-waka?*"

"I heard its cry."

"Evil may come even of pretence, little one," said RAU-MUMU. "You must not even pretend to hold things *tapu* in light regard: better never even to approach places of hurt.—You would be thought bold, tender heart," she said lovingly as RAMA stood, trembling now, the object of the triumphant glances of her elder companions; "but timidity better suits your girlish heart—let boldness be for boys. Come now; and you shall hear the tale of one who gazed on things *tapu*, not having her face veiled as was meet in a woman."

She seated herself as she spoke, and the young girls pressed closely round her.

"The frosty days of the flowering *kowhai* were past; the season when, as ye know, the *pipi-wharau-roa*, the bird of Hawaiki, complains of the cold, crying feebly *kui kui te ora, kui kui te ora*. The sun now becoming warmer as the days lengthened and the young fern fronds unrolled, its cry had changed to the joyous one of *witi ora, witi ora*—a sign that the warm season was at hand. Were the moons of *Raumati* to be cold, its cry would never have changed from *kui kui te ora* throughout the season.

[28] Taylor, Ika, 406.

"It was at this time that Kai-awa determined to visit a far island called Whanga-o-keno, for the purpose of removing a *tapu* placed on it by Wheke-toro. His reason for doing so was on account of the great numbers of *kahawai* that could be caught in the waters about the island.

"Wheke-toro was a *rangatira* of *mana*, who had come from Hawaiki in a large *waka*, in the '*Manga-rara*'. In that *waka* he brought many reptiles and insects; such as the *tua-tara*, the *tere-tere*, the *kumu-kumu*, the *moko-parae* and the *moko-kaka-riki*, which, as ye have heard, first sprang from the broken egg-shells flung from the nest of the noisy *kaka-riki*: the head of all these lizards of dreadful aspect was one called *tu-a-keke*. Of insects, he brought the *whe*, devourer of young green leaves, the *weri*, seen under stones and fallen wood, the fierce *weta* living in burrows in *mahoe* and other trees, and the *kekere-ngu* of evil odour Of birds, he brought the *torea*, "*Wehi-wehi*" being the name of the male, and "*Hine-ki-torea*" the name of the female, and the *whai-o-io*, "*Tu-whaka*" being the name of the male and "*Tonga-whiti*" the name of the female. The *whai-o-io* is a sacred bird, given in offerings to the gods. Of *kuri* he brought those of the breed called "*Moho-rangi*".

"He landed on Whanga-o-keno, and there he set free most of the lizards and insects brought by him. He performed ceremonies and repeated *karakia* to make the island *tapu*, so that his pets might be safe from the plundering propensities of man. To complete the ceremonies, he lit the sacred fire called '*Taku-ahi*'. The island was surrounded by steep cliffs, there being only one place by which man could ascend to the interior; and Wheke-toro, taking a stone from his sacred fire, flung it at this spot, which act caused it to become steep like the other parts of the island. This place he called Horo-roa. Taking another stone from the fire, he struck the rocks on the beach causing the flow of a spring whose waters he used in the sacred ceremonies. He called the spring Whaka-au-ranga, and it may be seen there to this day.

"Most of the reptiles having been left there, the birds were made the guardians of the island, and Wheke-toro sailed onwards to the mainland. As they approached Toka-roa, Tara-whata and his *kuri* of "*Moho-rangi*" breed were thrown overboard. The *kuri* struggled and made the sea rough, so that the great *waka* was upset, drifting on shore at Pare-whero, where, turned into stone, it still lies.

[34] A.H.M., II., 189.

"The *kuri* swam to the island, to Whanga-o-keno, but the remaining reptiles and the men reached the mainland. There, another *rangatira* of the '*Manga-rara*', a *rangatira* called RAU-A-RIKI-AO, commanded the reptiles to drag the *waka* ashore, whilst he chanted this *karakia*:—

> " "Drag the waka towards him, towards him. Drag the waka towards him, towards him. She holds; but drag her towards him, towards him. She holds; but drag her towards him, towards him. Turn and gaze—she is held behind, she is held before; but take her bow towards him, towards him. She holds; but drag her towards him, towards him."

"They dragged in vain; nor could they haul her to the place desired by RAU-A-RIKI-AO; and the dawn of day being near, streaks of light were seen in the east. The reptiles left the *waka* where it lay, and fled into cracks and crevices of the earth, into caves, and under the roots of grass, there concealing themselves. WHEKE-TORO and RAU-A-RIKI-AO abode in that district, their descendants, the 'NGA-I-POROU', holding the land to this day.

"Now it was from this island, from Whanga-o-keno, that KAI-AWA had determined to lift the *tapu*. He was a descendant of KIWA, who came in the *waka* '*Hira-uta*' about the same time that WHEKE-TORO came in the '*Manga-rara*'.

"He went to the island, and with him his daughter PO-NUI-A-HINE, in order that she might stand on and hold steady the wood from which her father would by friction obtain the sacred fire; also in order that she might perform her part of the ceremonies, and represent the female deities. But this was the cause of the whole evil;—they had not taken the precaution to veil the eyes of PO-NUI', as is the custom when strangers or females approach sacred places. They saw the *kuri* of "*Moho-rangi*" breed standing near the mouth of the Tau-mata-o-tu-whaka, and it stared at her with a long fixed gaze.

"They landed, and KAI-AWA took some seaweed, and gave it as an offering to the bird "*Tu-whaka*". With the wood that his daughter pressed firmly with her foot to the ground he procured fire. When it began to smoke he called it '*Pinoi-nuku*', and when fire appeared, '*Pinoi-a-rangi*'. He then caused his daughter to fall asleep, whilst he lit sacred fires, one for the gods of males and one for the gods of females, at Haro-roa and other places; and by these fires the *tapu* of WHEKE-TORO was broken. He caused the smoke to fill the nostrils of the *whai-o-io* birds; they sneezed, and became tame; but the *torea* birds flew away, alighting on a rock in the sea, for which reason they have remained wild and shy of man to this day.

"KAI-AWA returned to the place where he had left his daughter asleep. She had disappeared. He sought her, he looked this way and that, but he could not find her. He called "*E!* PO-NUI-A-HINE *e!* where are you?" He heard no answer; but looking down, he saw a *ma-whiti-whiti*, a grasshopper, on the ground before him. It leapt away, it leapt towards the sea, it leapt into the foaming waters. Raising his eyes, he looked out on the ocean;—he saw his daughter, turned into a rock, standing in the ever-moving sea: and though he wept for her, his tears were in vain—as were mine for you, O little one, were you through gazing on things *tapu* to lose your soft girlish form for some ugly other.

"To this day no woman will go to that island for fear the fate of PO-NUI-A-HINE should be hers, or lest stones should fall from the cliffs above and crush her: nor do strangers going there neglect to cover their eyes, lest they should behold the *kuri* of TARA-WHATA, the evil *kuri* of "*Moho-rangi*"."

The young girls commiserated the luckless PO-NUI-A-HINE, each one in her heart firmly resolving to avoid the fault which had caused her strange transformation. Truly, this *tapu* was a perilous thing.

Seeing that the tale had sunk deeply in their memory, RAU-MUMU, a pleasant smile gracing her lips marked with *moko* like a *rori* shell, began another.

"Now ye shall hear of a young woman who was herself *tapu*," said she; "a young woman who, uniting great *mana* from her father with great *mana* from her mother, was herself of such exceeding *tapu* that no man of her *iwi* was her equal. She therefore dwelt with her female attendants in a beautiful carved *whare*, set apart for her sole use, and surrounded by three sets of palisades. Her food was given to an attendant, who, taking it to the first enclosure gave it to one of higher rank; she, going to the second enclosure gave it to a third of yet higher rank; she gave it to one who was her superior, and who placed it before the young *puhi*, before PARE.

"Her *whare*, besides being beautiful to the eye, was furnished with the finest mats (*kakahu*), such as the *kai-taka*, with *taniko* over a span in depth bordering the four edges; and *koro-wai*, ornamented with long thrums; and *to-puni*, made from skins of *kuri*, the long hair of the tails being woven to the border of the upper edge. None but a female *ariki*, a *puhi* of highest rank might use such *kakahu*; and these were used by PARE. The *whare* was also scented with fragrant *kopuru* moss, *karetu* grass, and

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[142] A.H.M., II., 163.

gum from the *taramea*, gathered only by virgins with strict ceremonial, and with scent from shrubs like the *rau-kawa*, the *kawa-kawa*, and the *tarata* tree.

"Now, during the moons of games, a young *rangatira* of high rank, whose name was HUTU, came to the *kainga* where PARE lived, in order to join with her people in throwing the *niti*, spinning tops (*potaka*), and such like games. He was a skilful player, and his *niti* flew farther than all the others, for which reason the people were pleased, awarding to him the honour of being the best player of them all. The *kainga* rang with their applause, so that PARE came to the door of her *whare* to learn the cause of the cries.

"Sitting down, she watched the games; for you may be sure that having no one but her attendants to entertain her, she was not averse from seeing the amusements of the people. HUTU, besides being a skilful player, was a fine-looking young man; and as she watched him, PARE in her heart conceived a love for the skilful visitor.

"They again threw their *niti*, and HUTU threw his so far that it dropped close to the gate where PARE was seated. She seized it, and took it into her *whare*. HUTU came to the gate and asked for his *niti*, but she refused to part with it.

"He repeated his request, saying, "PARE, give my *niti* to me."

" "You, HUTU," she answered, "come into my *whare*, for I desire to speak with you: in my heart I have conceived an admiration for you."

"HUTU was troubled by the words of the high-born young woman, and replied, "I have not any desire to enter your *whare*. I am alone in the midst of your *hapu*, a great people. I am a stranger, nor would it be according to custom should I, a man of low birth, enter the *whare* of my superior in rank. At my home, too, a wife and children await me."

"Though indeed HUTU was of high birth," said RAU-MUMU, "he demeaned himself before the noble young woman, calling himself lowly born. Consider, then, the joy PARE must have felt in her heart to hear his words:—yet her joy had also its pain, lest she should fail to secure him for herself.

" "No effect have your words on me," said she; "nor is my admiration lessened by what you say. You are proficient in all the games; yours is the *potaka* that hums the loudest, and yours is the *niti* that flies the farthest. Great is my love for you, O HUTU."

"Still Hutu refused to enter, and still she pleaded her admiration for him. He stood unmoved—yet unable to resist; for taking hold of him she led him into the *whare*, securely closing the door. Did Hutu now yield to this beautiful *puhi?* Not so.

"Her heart grew sorrowful as he said, "I have entered your *whare*, and now I request that you allow me to depart." *Aue!* he left the *whare*, she following. He turned and said, "Remain in your home; in a short time will I return to you."

"With these words he fled, nor did he once look behind him.

"PARE saw that he hurried away, as if glad to be free from her importunity; "Go, O Hutu," she cried; "return to your own home;" but now sobs prevented her speaking, and tears dimmed her eyes. She returned to her *whare*, no longer a beautiful place, as ye may think, little ones. She ordered her attendants to arrange all things neatly, and when this was done she sat alone and wept for grief. After her *tangi* she arose, and hanged herself in the beautiful *whare*.

"Great was the sorrow of the people on hearing of her death. Learning the cause from her attendants, "Hutu must die," said they, "as *utu* for the death of PARE." They sent out spies, and they took Hutu. He was led to the *kainga* of PARE, and taken to where her dead body lay. Being told of his fate, "It is good," said he; "but do not yet bury the body. Allow me to depart, leaving the body where it now lies until I return. Three days will pass, or it may be four, and I will be with you; for it is right that you should slay me that your sorrow for the death of your female *ariki* may be appeased." To this the people agreed.

"Hutu left them; and when at a distance from the *whare* of PARE he sat down and chanted the *karakia* which *tohunga* chant over themselves when they think of death and of 'Reinga', the abode of spirits. He arose, and journeyed to 'Reinga' and to HINE-NUI-TE-PO, asking of her "Which is the road leading to the lower worlds?" She pointed to the path along which the spirits of *kuri* descend to 'Reinga'. He presented his valuable *mere-pounamu* to her. She received it, and then revealed to him the path by which the souls of men descend. This was the custom of the Woman of Night, so that men might make presents, and her dwelling be filled with treasures. She cooked food for Hutu, roasted and pounded *aruhe*; and putting it into a small basket, a *kono*, she gave it to him saying, "When you reach the lower world, eat sparingly of this food, so that it may last a length of time; for should you eat of the food presented by the spirits, you will be unable to return to the world of life." He heeded her warnings. Again she said, "When you float from this world, bow your head as you descend to the world of darkness: when you are near that place, a wind from beneath will blow on you, raising your head up again: you will then be in a right position for alighting on your feet on the landing place."

"HUTU took his flight to the world below; and reaching that place in the way HINE' of the Night had directed, he searched for the great *puhi*, for PARE. "She is in the *kainga*," the people answered to his enquiries.

"PARE heard that HUTU was come, and that he was asking the people where she dwelt, but she would not appear. He wished to take her away again to the land of life and light, but she steadfastly refused to reveal herself. HUTU therefore, remembering days not long past, requested the people to join him in games: they threw *niti*, they whipped *potaka*, and indulged in other games which they had known in the world above. But PARE would not appear, nor could she be induced to witness the games. The people shouted for joy; but what pleasure was it for HUTU to play, when his one object was to attract PARE, the only one who refused to be attracted? With a heavy heart, therefore, he amused the people.

"HUTU was dejected; he cast about for some means of compassing his desires.

" "Bring a long tree," said he to the people; "a very long tree, with its branches lopped away." It was brought. "Plait ropes as long as the tree," said he. They were plaited. "Fasten the ropes to the top, and erect the tree in an open space." It was done.

"He caused the people to pull the ropes until the tree bent over, its top towards the ground: he climbed and sat on the top, requesting a man to sit on his back. "Let go your hold of the ropes," he then cried. They let go, and the tree flew up, throwing HUTU and the man far into the air. The people shouted their approval, and eagerly joined in this new game.

"PARE, too, though at first she paid no attention to the shouting, yet suddenly seeing the figure of a man, arms and legs outstretched, flying upwards through the air, was unable to resist

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[244] So Proserpine, had she refused to eat food in the realm of Pluto, would have been able to return to earth: the one dry pomegranate seed that passed her lips was the cause of her passing six months of every year imprisoned in the underworld.

the desire to see how this thing was done. First she enquired of her attendants; and hearing of the wonderful new swing, she emerged from her place of retirement. Be sure Hutu rejoiced to see her again; the more so when she approached him, saying, "Let me also swing; and let me, too, be borne on your shoulders."

" "Pull the head of the tree down, even to the ground," cried Hutu; and as he and PARE seated themselves on the bent top, "Keep hold of my neck, PARE," said he. "Let it go!" he cried.

"They did so: but so great was the swing of the tree that the ropes were flicked high up, and became entangled in the roots of the trees growing in the upper world. Hutu and PARE being also flung thither, up they scrambled, past the roots to the surface of the delightful earth, issuing from it as one might issue from a cave in the hillside. They returned to the *kainga* where the body of PARE lay, and her spirit, entering it again, took up its abode in its accustomed place.

"The people rejoiced to see PARE step out alive and smiling, and they cried welcome to their dear-loved *ariki*.

" "Hutu is a *tohunga* of *mana*," said they; "he has repeated his *karakia* and restored her to life; he must take her as his second wife." Hutu asked, "And what shall I do with the wife I now have, and my children?"

" "You are a man of *mana*, and two wives must you have," said they; and from that day they called him Pare-hutu."

"Could Hutu indeed fly like a bird?" asked a young girl; "for else how could he descend through the air to 'Reinga'?"

"There was indeed a time, my little one, when men had wings and could fly like the birds of the pleasant forests. For when Turi sailed from Hawaiki in the '*Ao-tea*', a little son was born to him in mid-ocean. The proper rites having been performed, his *uho* was cast into the sea. It drifted ashore, and was seen by some persons who carried it away and suspended it under the ridge-pole of their *whare*. They noticed that it moved about and had life; and as they watched, it grew into a being, to a man having wings on his shoulders.

"He was called Whanau-moana, because he was born from the sea, and he dwelt at Wai-totara, near the sea-shore, becoming the father of races of winged men, whose names were 'TARA-RERE', 'TARA-PUNGA', 'TARA-KAPU-WHENUA' and 'KA-PUNGA-RAURU'.

"These people flew abroad in the open day from one place to another, sometimes alighting on mountain tops, sometimes on

[311] Taylor, Ika, 34, note. [313] uho, umbilical cord.

ocean islands, until one of their number, TARA-PU-WHENUA, caused them to build *pa* and live in settled places, at Tieke-moe-rangi. But now indeed they dwindled in numbers, till not one was left but KAHUI-RERE; and he too lost his wings through a woman lying upon them and pressing them down whilst asleep.

"Yet look towards the sea yonder, where noisy birds circle over the water; for the *tara-punga* there flying, still bears one of the names of the winged people. It dwells, even as they did, by the sea, never flying inland as does the larger *karoro*."

"See where the *ka-rewa-rewa* sails over the hills, screaming away," said one of the girls, gazing inland.

"Then rain is near," said RAU-MUMU; "for it has become a saying that 'if the *ka-rewa-rewa* screams on a fine day, it will rain on the morrow; if on a rainy day, it will be fine on the morrow.' The *ha-koa-koa*, too, living in underground burrows, knows when the clouds will gather; for before bad weather, the bird makes a great noise, and no man hearing it will venture to sea in his *waka*; knowing that, though he can see no sign of storm, the bird is wiser than he."

"Does not the male *ha-koa-koa* sit on the eggs during the whole night, whilst the female is away in their sea-haunts?"

"Yes, but she returns before sunrise; and he is then absent until sundown. Her eggs are laid in the sixth moon, about the season the *kumara* is planted; by the harvesting of that crop in the eleventh moon, the young leave for the ocean: that is, my little ones, those leave which have eluded the hands of your fathers, who take them from their warm nests as delicacies for you and for your mothers."

"A lonely time for the brooding parents before the young appear," said an elder girl.

"So soon as the young are two days or three days old, the parent birds are absent together during the whole day, returning in the evening to feed the expectant young; but you are slily thinking they would seek pleasures for themselves when apart. Thinking so," continued RAU-MUMU, "remember too the story of MAUREA, and how her inconstancy led to devastating war."

"Let us hear that tale also," said the girls.

"Be it so; for you should know the consequences of wrong-doing, either in the breaking of *tapu*, or in faithlessness in love, or in any other thing.

[330] tara-punga, mackerel-gull. Buller, Birds of N.Z.
[332] karoro, sea-gull.
[333] ka-rewa-rewa, hawk.
[336] Taylor, Ika, 132.
[339] Trans., XVIII., 94.

"You will remember the sister of *RUPE*, and how her husband *IRA-WARU* was for his greediness changed by *MAUI'* into a yelping *kuri*. She cast herself into the sea, and dwelling with *TINI-RAU* gave birth to a son, who was named TU-HURU-HURU. He, growing up to man's estate, took as his wife APA-KURA, who gave birth to a son TU-WHAKA-RARO, a daughter MAIRA-TEA, and several other children; the two last being WHAKA-TAU-POTIKI and REI-MATUA.

"The birth of WHAKA-TAU' was not as the birth of other children; but APA-KURA one day walking on the sea-shore threw into the water the small *maro* worn by her. This was taken by the deity called *RONGO-TAKA-WHIU*, whose home is beneath the gleaming waves, and was by him given form and being: thus WHAKA-TAU' sprang to life, his ancestor the sea-deity teaching him magic of all kinds. Whilst still a lad, the favourite amusement of WHAKA-TAU' was flying his *manu*, his kite. Now mortals often saw a *manu* hovering over the billows, yet could not see any person holding it; for WHAKA-TAU', indeed, was running about on the bottom of the sea, holding the end of the string whilst his kite floated far above the water.

"One day, little by little, he stole from the water, till the whole of his body was seen by the wondering people, who ran with all speed to catch him. But no, he ran back under the sea, still flying his kite as before. This strange thing surprised the people, and they sat down determined to catch him should he again be seen by them. Presently WHAKA-TAU' again appeared, but though they ran at full speed they were unable to catch him. "You had better bring APA-KURA," he cried as he disappeared; "she is the only one who is able to catch me."

"Hearing this, one immediately went and told APA-KURA of the strange boy who could live under the water, and on his again appearing she called out, "Here I am; I am APA-KURA." He came to her; and she, holding him with her hands, questioned him, saying, "To whom do you belong?" "I am your very child," said WHAKA-TAU'; "for the *maro* thrown by you into the sea was by the deity *RONGO-TAKA-WHIU* fashioned into a being; and I am that being."

"From that time he left the water, continuing to live on the shore. His favourite amusement was still the flying of kites, but he also understood the arts of magic, and grew up to be a *toa* and a renowned hero.

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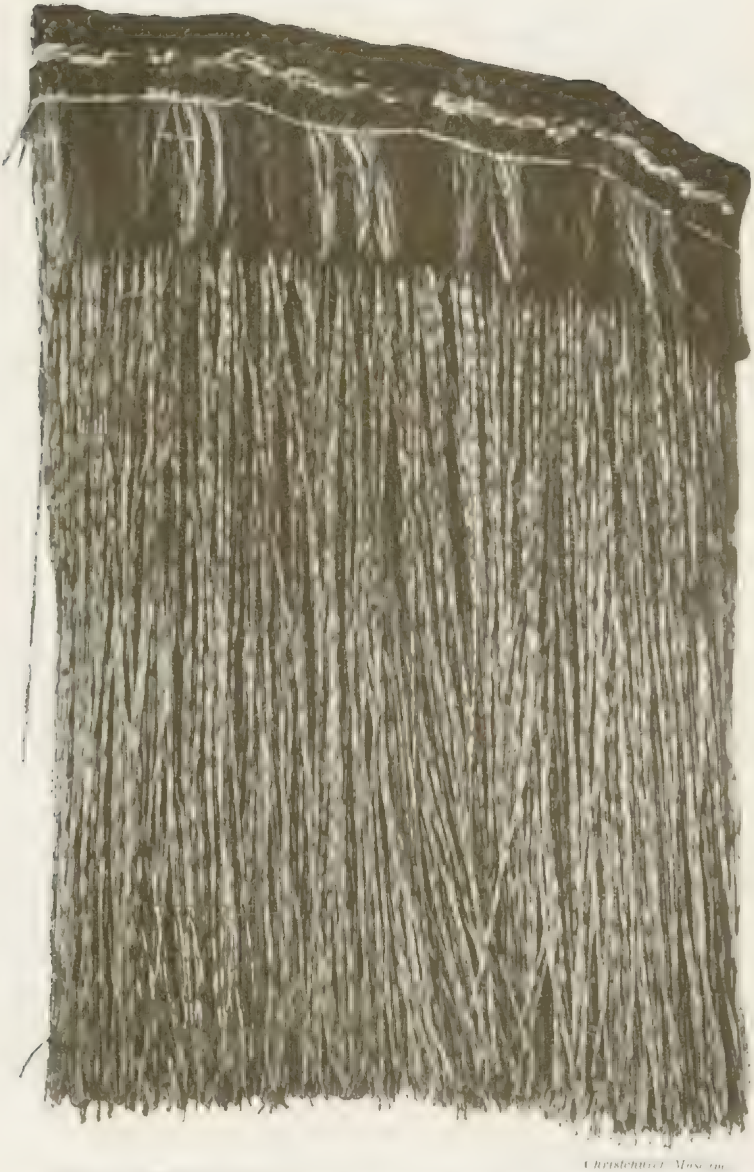
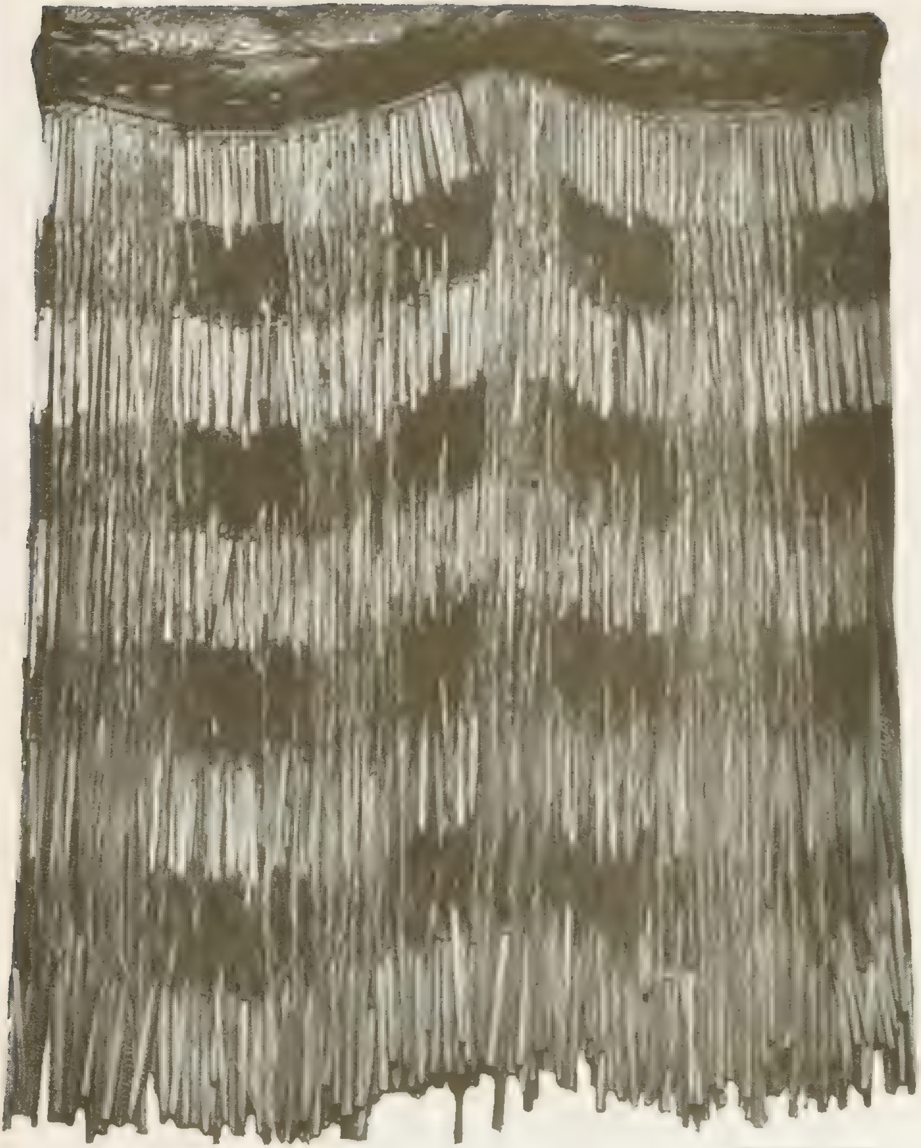
[366] Grey, P.M., 61. A.H.M., II., 147.
[375] Grey, P.M., 72.



Christchurch Museum

Waist mat (*kini-kini*), finely made, the scraped parts being close together and the pipes very small. (p. 351, l. 361.)



[illegible]

Waist-mat (*kini-kini*) 27 inches deep; of blades scraped and dyed at intervals and dried in pipes.

(p. 331, l. 361.

"When MAIRA-TEA grew up, she became the wife of POPORO-KEWA, accompanying that *rangatira* to his home. After a time, TU-WHAKA-RARO felt a longing to see his sister again, so he set out to pay her a visit, arriving at a large *whare* called '*Uru-o-manono*', belonging to the *hapu* of POPORO-KEWA, to the 'ATI-HAPAI'. All the family and the dependents of that *rangatira* lived in the *whare*, and there TU-WHAKA' remained with them.

"It happened that a young sister of his brother-in-law, of POPORO', conceived a great fancy for TU-WHAKA', although at that very time she was carrying on a courtship with a young man belonging to her own *hapu*.

"Whilst on this visit, some of the young men asked TU-WHAKA' to wrestle with them; and he agreeing, who should come forward as his adversary but the young man whose advances had been accepted by this young sister of POPORO', by MAUREA! They seized hold of each other, and TU-WHAKA' gave the young man a severe fall. They stood up again, when TU-WHAKA' lifting him in his arms, gave him another fall, at which the young people of the *hapu* laughed heartily. TU-WHAKA' had the better of him in more ways than one, and he sat down looking very foolish, and feeling, you may be sure, much provoked at the success of his antagonist.

"TU-WHAKA' also sat down; and the wrestling being finished, he began to put on his mats, which he had laid aside during the trial of skill; but just as he put his head through his cloak, the young man ran up and threw a handful of dust into his eyes. TU-WHAKA', wild with pain, rubbed his eyes to free them from dust; and whilst he was so doing, being blind and helpless, the young man struck him a cowardly blow on the head with his weapon, and killed him. His sister was not present; and the people, instead of being angry with the young man for his action, ran forward, and seizing the yet warm body, they cut it up, and afterwards devoured it. They took the bones, and hung them under the ridge-pole of the *whare*, of '*Uru-o-manono*'. You may judge of the misery of MAUREA; she had jilted one lover, and at the very time of beholding the prowess of the new one, she had seen him slain by his offended rival! Yet worse was to follow.

"Whilst the bones hung in the *whare*, they rattled together. His sister heard them, and they seemed to say '*Tau-paroro, Tau-paroro.*' She listened again, and the words came quite distinctly, '*Tau-paroro, Tau-paroro.*' Having now heard of the shameful death of her brother, she looked up with tearful eyes, saying, "You rattle in vain, O bones of him who was devoured by the 'ATI-HAPAI'; for who is there to lament over him, or who is there to avenge his death?"

"At last the sad news reached his relatives. They were grieved to hear of his ignominious end, and his younger brother WHAKA-TAU-POTIKI determined that full *utu* should be exacted from the murderers. The *hapu* approving of his resolve, many *waka* were at once prepared, receiving the special names, '*Whiri-toa*', '*Tapa-tapa-huka-rere*', '*Toroa-i-tai-pakihi*', '*Haki-rere*', '*Ma-huna-awa-tea*', and many others.

"When the topsides, the *rau-awa*, had been lashed firmly to the hull, their mother APA-KURA and her female attendants began to beat and prepare the *aruhe* for the warriors to carry as provisions for the voyage; and whilst thus engaged she murmured a lament, a *tangi*, in order that the feelings of the warriors might be roused to take ample vengeance. These were the words of her *tangi*:—

> " "List, ye stars! Hearken, O MARAMA! My arms, my hands, my feet, shall wage a lasting war. Wail the tangi of Apa-kura to her elder kindred, and wake the sleeping heart to act, and slake revenge for death of him, Tu-whaka-raro. Drink ye, drink deep of bowls—those bowls kept there on high. In vain do I essay to climb the spider's web; the path is less than naught beneath my tread. That brave and only one must not be lost to me, nor would he set at naught the anguish of a blighted heart.
>
> " "Here, O spirit!—Oh! here are all the charms to hold me back in life, and mighty power of Rakei to stay, and charge, and stem the burst of rushing, yelling foe. Plait the cord, yes, plait a tenfold cord to hold thee to thy will unchanged till full revenge is thine. Pause not a moment now, or less art thou than slave. One brave heart still remains, though insignificant its power. Ye spirits! still in me remains the brave one;—Whaka-tau' alone can calm my soul to rest."

"Be sure the words of this *tangi* still further strengthened the resolution of WHAKA-TAU' to obtain ample *utu*, and girding on his war-belt, he sang:—

> " "If TANGA-ROA should enquire, 'Who is that young toa so daringly girding on my war-belt?' I reply, Nobody, nobody at all; nothing, only me, Whaka-tau'! A man of no rank, a man beneath notice, one despised, a poor young fellow, eater of vassals' fragments!
>
> " "But concerning my war-belt, ha!—my war-belt which was dreaded, behold it now, fittingly and securely fixed. Carefully and fitly was it woven in the whare, whilst over the weaving was sung the mournful tangi of sisters!
>
> "Lo, the favourable wind arises; I hear it, I feel it. The strong north wind blows, I feel it encircling. My foes already are hiding through fear. Enclose me around, O Anu! O Space! O RANGI'! O Sky! encircle me! who now am here engaged in girding on the war-belt of the toa. I shall stand—as a rainbow, girt with the war-belt of a toa. Lo, the lightning flashes—it flashes! The war-belt is defence to the toa as the sharp spines to the kina;—dreadfully hated it is! This war-belt, whose fame carries fear and hiding; whose great fame is everywhere known.
>
> " "Do you still enquire 'What is this war-belt?' A war-belt of wrath, a war-belt of flaming rage! A war-belt that destroys and eats up its foes! Now you know. Ehara!"

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[464] A.H.M., II., 149.
[481] Colenso, Trans., XIII., 68.
[493] kina, sea-urchin.
[587] Aua, I do not know.
[591] Kahore, No.

Whaka-tau’ and his *taua* now embarked in many *waka*. Proceeding a certain distance on the way, they landed and held a review, to show their proficiency in all the arts and accomplishments of a well-trained *taua*. They formed in one column, in many columns; they danced derisive *haka*, when one column with shouts and fierce yells rushed upon an imaginary foe, and whilst they were engaged with that foe, a second column with wild cries advanced to their support: the first column retired to re-form, and thus column after column feigned to attack their invisible foes. Had they been seen by their adversaries, without doubt the hearts of these had melted away for very fear.

‘‘A body of warriors then rushed to a creek near by, intending to leap across; but they failed; again they made an attempt, with like result; and after several futile attempts on their part, the band immediately under the command of Whaka-tau’ arose, started forward, and reaching the creek in a compact body and good order, they sprang easily across amid murmurs of admiration.

‘‘The review ended, ‘‘O warriors,’’ said Whaka-tau’, ‘‘hear my words. We will delay the end of our voyage until the night lies dark around us, lest we should be seen by those whom we intend to surprise.’’ As the shadows deepened, Whaka-tau’ ordered the men of his own band to remove the plugs from all the *waka* but their own. This they did, without missing one. Whaka-tau’ then called to the whole *taua*, ‘‘Let us embark; for the shadows lie deep around us.’’

‘‘All arose, and hurriedly obeyed the command. One *waka* after another was launched, the warriors plied their paddles; but except for those of the chosen band, one *waka* after another, making water, began to fill, till the crews were reluctantly compelled to return to the shore, in order that repairs might be made to the supposed leaks.

‘‘They were greatly surprised to find so many of the *waka* suddenly unseaworthy, but we have no time to lag behind hearing their comments, since we must hasten after Whaka-tau’, who with his men paddled on in silence, laughing softly as one by one the other *waka* dropped astern and put about. Reaching a place near the *whare* called ‘*Uru-o-manono*’, they landed, and cautiously approached it, capturing a man called Hioi. Whaka-tau’ questioned him, saying, ‘‘Where is my sister maira-tea?’’

‘‘ ‘‘She is in the *whare* yonder,’’ answered Hioi.

‘‘ ‘‘In what part of the *whare* does Poporo-kewa sleep?’’ asked Whaka-tau’.

“ “At the foot of the *pou-toko-manawa*, the middle post supporting the ridge-pole.”

“ “Has he any distinguishing mark by which he may be known?”

“Hioi answered, “You may know him by one of his teeth being broken.”

“ “In what part of the *whare* does my sister sleep?”

“ “Close by that door,” said Hioi, indicating one of the eight doors of the *whare*.

“Whaka-tau’ then took the fellow and cut out his tongue, until when he tried to speak nothing but an indistinct mumbling could be heard. The warriors surrounded the *whare*, a band guarding each door, and Whaka-tau’ sent Hioi to his sister.

“The fellow went inside, and all the people seated in the *whare* saw him enter, for the fire was throwing a bright light round about. He tried to speak, but of what use was that when he had no tongue? He could do nothing but mumble and mumble, till they wondered what thing had rendered him thus speechless. But MAIRA-TEA guessed this to be some device of her brother, and she immediately rose and left the *whare*.

“She found her brother, and they wept together; partly for joy at meeting again, and partly in sorrow for the melancholy death of their elder brother. When their *tangi* was over, Whaka-tau’ asked his sister, “In what part of the *whare* does Poporo-kewa sleep?”

“She answered as Hioi had answered, “At the foot of the *pou-toko-manawa*, the middle-post supporting the ridge-pole. But *e!*” she added; “if you enter the *whare* you will be known; for many of the ‘ATI-HAPAI’ have seen you before.”

“ “What had I better do?” said he.

“ “You had better cut your hair quite short to disguise yourself.”

“He consented, and his sister cut it quite close for him, and rubbed his face all over with charcoal, till he appeared a person of little importance: he then followed her into the *whare*.

“The fire had burned low, but those seeing the brother and sister entering together, cried out “Make up the fire! Make up the fire!—A stranger! A stranger!”

“They renewed the fire till it again burned brightly, and many of them came to look at the stranger, at Whaka-tau’; but they were unable to restrain their laughter, saying, “What a black looking fellow he is!” Poporo-kewa laughed with the others, and Whaka-tau', seeing his broken tooth, knew that this was surely his brother-in-law.

"Before he had entered, the men had been questioning Hioi, endeavouring to learn who it was that had cut out his tongue.

" "*Aua!*" said Hioi, indicating by his gestures that he was a short person, with a large face, and great eyes.

" "Was he like me?" said a tall warrior, standing erect before him.

"Hioi attempting to say "*Kahore*" dissented, again indicating that he was a short man.

" "Was he like me?" said another with sharp features and peering eyes.

"Again Hioi dissented, making great eyes, and indicating a large face.

"Many warriors arose asking "Was he like me?" but Hioi grew impatient.

"At last Whaka-tau' himself stood up and said "Was he like me?"

"Hioi, hearing the voice, glanced at his questioner, and glanced away again; but a thought caused him to turn and look more carefully at Whaka-tau'. Then his eyes opened wider as he thrust his head forward; he pointed at Whaka-tau', and uttered a loud cry.

" "I am indeed the very man," said Whaka-tau'; and throwing a rope round the neck of Poporo-kewa, the brother and sister made their escape.

"At a signal from Whaka-tau', the *whare* was fired in several places, by men bearing smouldering moss in *waka-papa*. The warriors slew all who attempted to escape from the burning building, Whaka-tau' meanwhile chanting this *karakia*:—

> " "Peal, thou thunder in the sky, that I may hear thy booming, like that of rushing tide. Cast down the prop of life, that gods above and gods below may hear the utterance of Apa-kura. Now she utters words of dread, and lonely desolation, and laughs the laugh of madness to those of kindred blood, and begs for retribution for the death of Tu-whaka-raro. His sister wails in agony of woe, as on the ocean shore she makes the sacred mounds to smite the soul of him who did the murderous deed. Now to her aid comes Nuku-mai-pahua. As darts the flash of keen revenge from piercing eye of deathless spite, the hosts of Kewa come, assembled with the hapu of Hui-te-ata and Pokai-taua, to aid the matchless Whaka-tau'. I Whaka-tau' will now embark in my own gossamer canoe, and I the battle-axe of Hau-mia will wield with heroes' might to Tu-ta-kau. Come, welcome now. Thee will I bear to the famed mountain peak, to there where thou didst deck thy head with plume—beside the stream of Uru-ma-nga-nga-na. But ah! thy deeds have made thee slave—yes, vassal now to Whaka-tau'."

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[587] Aua. I do not know. [591] Kahore, No.
[613] A.H.M., II., 154.

"And all these things," said RAU-MUMU after murmuring this *karakia*, "happened because of the wayward fancies of one young woman."

"Perhaps," said one, "TU-WHAKA' was the finer man, with richer mats and nobler plume."

"Are mats and feathers so soon lures, tender heart?" said RAU-MUMU smiling; "but though indeed these may attract the eye, the heart seeks for that which is unseen. Nor are plumes always pleasing to the eye; for the hungry woman, seeing a man adorned with the white feathers of the *kotuku*, knows that her fast must remain unbroken: for should she eat food in his presence, her head would become bald and hairless as a calabash."

The girls made merry of this misfortune, declaring such should never befall them: "Rather should my husband be without plume," said one, "than I be without hair."

"Be careful, too," said RAU-MUMU, "never to pass with cooked food before a *rangatira*, for that too were an omen of evil. A woman passing thus before her husband, in disobedience, too, to his word, was the cause of great misfortune. Near the *kainga* where she dwelt was a shallow lake, well stocked with *tuna* and other dainty delicacies, but because of her indiscreet act the lake with the whole of its delicious food disappeared like a mist. People began to fancy they had dreamt of such a lake; had dreamt of spearing *tuna*, and taking them in woven *hinaki* from its waters; but visitors coming hungry assured them it had been no dream. Such is the evil power of cooked food on things *tapu*:—but here comes PIRI with her laughing friends. It may be they have been witnessing the betrothal ceremonies of the inferior young people.—Run to your games, little ones; there shall be more tales another time."

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[637] kotuku, the white heron.

[638] Tregear, M.R., 244.

[645] Tregear, M.R., 112.

CHAPTER XXIV.

MARRIAGE CEREMONIES, AND PUHI-HUIA.

It was as RAU-MUMU had said; for as the girls approached, PIRI cried, "The assurance of some of those *kotiro!*—one would suppose them to be *puhi* of high birth, and not mere inferiors, so exacting are they in their demands!"

"You remember the saying," said RAU-MUMU, "'A *kahawai* at sea, a woman on shore.'—both, to the inexpert, difficult of capture,—both fastidious; more highly prized, too, when caught at last."

"There was that HINE-KOA," said PIRI; "she is the daughter of a *tutua*, a nobody, her father being without land and without *mana*: I have myself seen him bearing food on his back,—a proof he is without *tapu*, and of no importance. Young TOA-RERE, whose father has at least proved a brave warrior, stood up and said, "I will have HINE-KOA:" but instead of receiving her good fortune in silence, she at once replied, "A man who pursues *kotuku* rather than *kaka* has no food in his *whata* and no wife in his *whare*: I will have no hunter of plumes." Perhaps she thinks, by means of her good looks to secure a *rangatira*."

"A child may be greater than either father or mother," said RAU-MUMU, "for in it are combined the high estate of both: nor was the reply of HINE-KOA altogether without reason. Is not TOA-RERE vain of his handsome person, ever anxious to please those young girls whose appearance is as his own, and whose eyes are quicker in finding out good-looking young fellows than in finding shell-fish?—of whom, too, the proverb says 'a one day's beauty.' Though now he might say of a pretty young wife, even such a one as HINE-KOA, 'as beautiful as the rising of the morning star,' yet tiring even of beauty, he may be the cause of her saying 'a rope indeed, but become old and broken up.'"

"Such is rather the saying of an old woman who is deserted by her husband," said PIRI; "but the dignity of her appearance; the arrogance of her glance as she made the remark!" and PIRI laughed again.

NOTE.—See 'Marriage Customs' by Best, Trans. XXXVI., 14.

[3] puhi, a much-sought virgin.

[25] Colenso, Trans., XII., 127, &c.

"It may signify a taint of noble blood," suggested RAU-MUMU slily.

"*Hi!* noble blood!" exclaimed the young woman contemptuously: "of such low birth is she that her many intrigues pass unregarded. No young fellow will boast of her favours;—he will rather deny having received them."

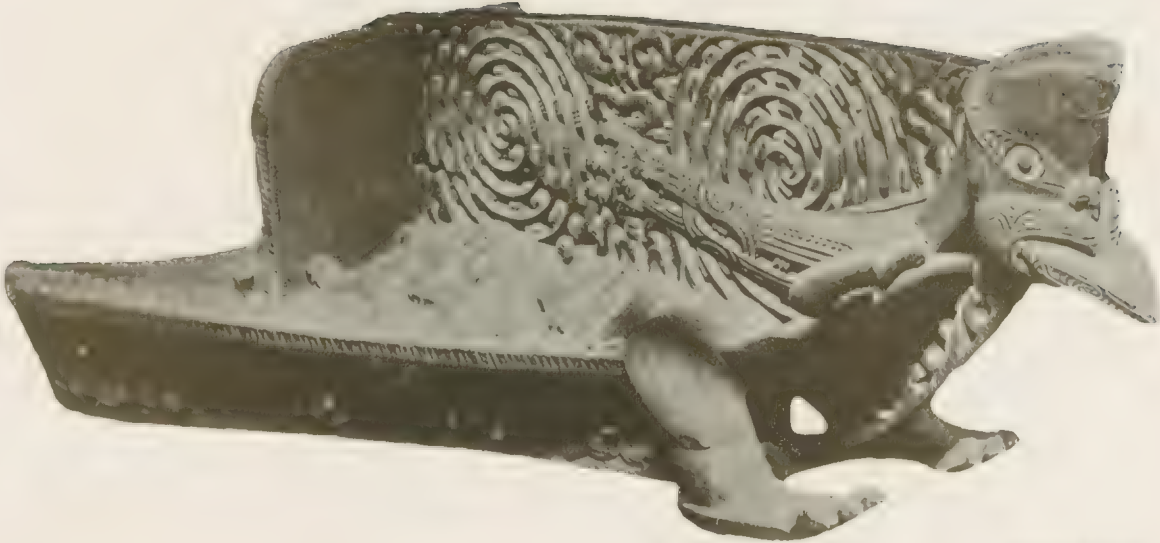
"A too sharp tongue and a too ready weapon are the aptest causes of strife; remember the caution. '*TANGA-ROA* may be in the *whare*', and your words may be borne to angry ears. Though *utu* be easy of attainment to the powerful, the weak too may take dire vengeance with the aid of *makutu*. Who else of the mating ones amused you?"

"With the others, we entered the *whare-matoro*. There sat the elderly *wahine* with their head-dresses of half calabashes hung with hair of *kuri*. The young ones seeking husbands were indeed in noble disguise, as were, too, the young fellows: do you think you could recognise that untidy PAKI-HORE in his fine borrowed *kakahu* and his oiled hair?—or TARA-PATA, with her tangled locks neatly arranged, her face spotted with red and blue colours mixed with the sticky bud of *koromiko?* If one had not known them all, one might have supposed it to have been an assemblage of well-born people of importance,—until the *rangatira* arose and said, "My children, a time for you to speak."

"Then indeed there was a nudging, and a giggling, and presently up jumped this very fellow PAKI-HORE, and said, "I will have TAU-TORU." "She is out of thy reach," was the immediate reply, and said so archly I am sure she had thought it out beforehand. He sat down unabashed, and his eyes roved among the remaining girls if perchance he should spy one whose glances might indicate favour. The fellow even boldly eyed my companions and myself; and I truly believe the impudent one would have called my name had not my haughty glance deterred him! Meanwhile young KURU-PA arose and said "I will have HUMARIA." We expected a sharp reply from her, but lo!—she said nothing!—and a low cough signified the approval of the assembly.

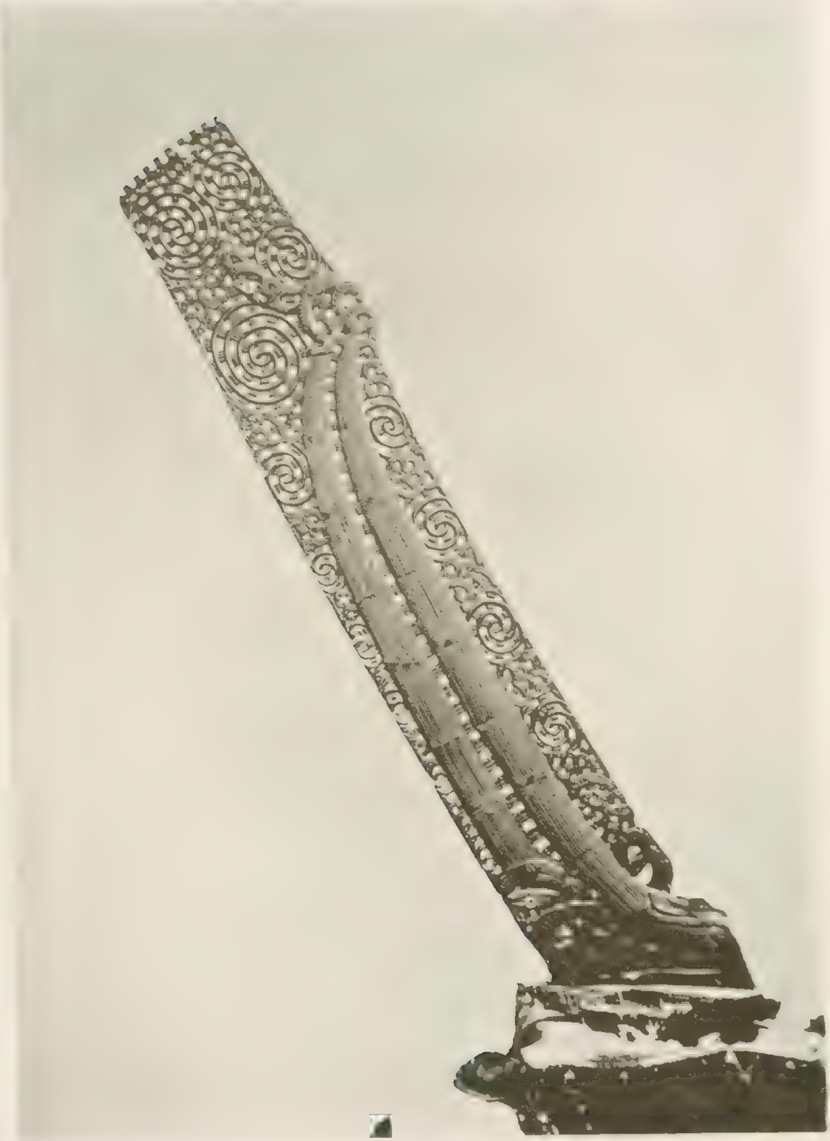
"Presently AHO arose. 'She will ask for HUI-TAO,' I whispered to MIRA; and hardly had the words passed my lips, when she

[52] 'Young people ornamented their faces with the blue pollen of the fuchsia, or with a rarely found mineral powder adhering to the roots of certain cyperaceous plants found in cold swampy grounds with clay subsoil. The blue was like the colour of the berry Dianella intermedia, or that of the living Portuguese Man-o'-war. Colenso, Trans., XIV., 67. To this day rouge and cream paste are adornments not altogether unknown.



Christchurch Museum

Figure-head (*tau-ihu*) of war-canoe (p. 313, l. 183). The above is from a canoe of Te Rau-paraha, and is 6 ft. long, 2 ft. 6 in. wide, and 1 ft. 9 in. high.



Tourist Dept. photo

Rapa, or carved stern ornament of *waka-pitau* (war-canoe), carved from solid log 15 in. i diameter, and from 6 to 15 ft. in length. (p. 313, l. 157 et seq.)

said shyly, "I will take HUI-TAO." He was silent, and again a low cough signified approval.

"Encouraged by the success of AHO, another *kotiro* arose. "I will have TUAKA," said she; but he answered softly, "I am no longer my own; KIMIHIA has charmed me:" so poor MAWA-ROA sat down crestfallen. Upon this an old lover of hers arose and said, "I will have MAWA-ROA;" but now her mother stood up and said, "TAU-TOKI still sleeps; he still sleeps." "

"That was unkind," said RAU-MUMU; "for TAU-TOKI was not unavenged. But so it is; by the less noble is the greater *utu* demanded."

"I think the old mother will not be regarded," continued PIRI; "for MAWA-ROA and HOU-A-TEA exchanged meaning glances; and he afterwards refused REHU, she likewise refusing one, though it was indeed only that fellow PAKI-HORE. "Your fingernails are too long," said she; and true it is, he avoids the labour of cultivation as the *ruru* avoids the light."

"Yet the wishes of the parents are not to be lightly disregarded," said RAU-MUMU, "nor are the desires of relatives to be set at naught, or the girl may go to her husband clad in her girdle."

"No valuable *piu-piu* hung from her girdle even did she regard their wishes," said PIRI; "and then it was that HINE-KOA so disdainfully refused TOA-RERE."

"Did she afterwards secure a mate?"

"No, indeed; she was too proud herself to signify her choice, and the manner of her answer dissuaded any but fellows such as PAKI-HORE from venturing."

"Perhaps her snare is set high up where the red-plumaged birds gather: her lure, too, might secure her a high-born young *rangatira*."

"Who would stoop so low?"

"It has happened."

"To whom do you refer?"

"PAOA is not to be forgotten," said RAU-MUMU, "and how he left his high-born wife, dwelling in love with a slave-wife, of great beauty though of mean origin."

"But he was a *rangatira* of *mana* long proven, and might do as seemed best in his own eyes; for who dared gainsay him?"

"It is true: young people must be more circumspect: yet many despairing of pleasing their numerous relatives, or obtaining the

[91] 'Go in her shift.' Tregear, M.R., 129.
[106] Grey, P.M., 194.

consent of them all, will run off together; and dwelling happily in some secret place, will await such time as they dare send peace-messages to their offended kin."

"Even when they return they may suffer *muru*."

"What man would wish the dishonour of remaining unmolested?"

"Yet the *taua-muru* will often plunder him not only of his goods, but also of his wife."

"Rejected lovers, if such there were, may indeed lead a *taua-muru* against their successful rival, and endeavour to drag the woman from her husband and his friends. Perhaps they are successful, and perhaps not."

"And perhaps, too," said PIRI warm with indignation, "she may be so torn between them that she is glad enough when death comes to end her sufferings!"

"Not often so, dear heart."

"Or perhaps a vindictive lover may plunge his spear in her bosom, lest another should enjoy what was denied to him," she persisted.

"That, then, were a sad end of the love-making," said RAU-MUMU softly.

"Better to take the husband wished by relatives than the one desired by the heart!" exclaimed PIRI.

"If fear be greater than love."

"Or else hope for a superior in rank for protection."

"Even as does HINE-KOA, as you say?" suggested RAU-MUMU.

"That HINE-KOA! what *kaka-kura* is in her snare that she is so disdainful of her black equals?"

"Should she choose below her rank?"

"That were impossible," said PIRI, "unless she dwelt with the burier of corpses:" and she herself shuddered at the picture of horror conjured up in imagination by her words.

"Yet with persons of high rank, even young people, the choice of an inferior has at times been actually the means of uniting in peace *hapu* till then at war with each other."

"Is any particular person in your thoughts?"

"I refer to PUHI-HUIA, who chose PONGA, her inferior in rank, and a member of a different *hapu*, though of the same *iwi*."

"To PUHI-HUIA?"

"Yes; and that your companions too may know how one nobly born might honourably choose one of lesser rank, I will relate the tale of the wooing, and of the closing of the door of *pounamu* between those two *hapu*."

"A tale of the wooing of persons of high rank?"

"Such it will be: ye have witnessed the courtship of inferiors, hear now of daring and romance."

"It is good; there is yet a long time till the lighting of fires."

"On the southern side of Manukau, a large body of sea almost land-locked, dwelt a *hapu* of the 'NGA-TI-KAHU-KOKA' *iwi*; the *pa*, built for those who procured fish from the waters of Manukau, being Awhitu and Tipi-tai. The 'NGA-IWI', a senior branch, dwelt on the northern side, their principal *pa* being at Maunga-whau, whilst their landing-place was at One-hunga. The hill upon which the *pa* Maunga-whau was built, forms part of the neck dividing the waters of Wai-te-mata from the waters of Manukau. To the east of One-hunga is the neck of land over which the *waka* '*Tai-nui*' was dragged when first coming to Ao-tea-roa. The *hapu* I speak of, too, were descendants of those who came in the '*Tai-nui*'.

"Constant disputes arose when the parties from these *hapu* were fishing together; for if one had the greater success, the other would accuse its members of *makutu*, of witchcraft: and more than this; the arrogance of the young people from Maunga-whau, who presumed on the fact that they were of senior descent, exasperated those from Awhitu, their disputes often culminating in blows, and many times in open war.

"Peace was continually being made by the elder *rangatira* of the *hapu*, and was as continually broken by the impatient young people; for even when the good fishing-grounds at Pu-ponga were apportioned amongst the various parties, the unsuccessful fishers still accused the others of *makutu*.

"In one of the intervals of peace, visits were exchanged by the young people, when they engaged in the favourite games of *haka*, the dance with song; of *kani-kani*, the dance with a sawing sound; of throwing *niti*; of *poro-te-teke*, in which the players stand on their heads with their feet in the air; of wrestling; of *tu-matia*, when spears are used for fence and defence; and many other games, favourites in the days of old.

"These games were exclusively for the young people, and were not joined in by the elders; neither were valuable presents expected from the young visitors. Older people, when paying such visits, are supposed to bring presents such as *to-puni*, mats

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[160] A.H.M., IV., 116.

[164] Maunga-whau. Mt. Eden, near Auckland. Were this beautiful love story more widely known, that locality would become famous, a pilgrimage for all lovers of romance. The world has many famous lovers: Paolo and Francesca, Sigurd and Brynhild,—the maori people furnish yet two more,—Ponga and Puhi-huia: may their romance live with the others in the hearts of men.

of skins of the *kuri*; *kai-taka*, woven mats with broad *taniko*; *pounamu*; and such like valuables; but as for the young people, they were not yet of an age sufficient for the gathering together of these things, nor were presents looked for at their hands.

"One visit had been made, and another was meditated. The young men were of an age when they undergo the *moko*, and have a right to speak in the *korero* of the *hapu*. They had seen the daughter of the head *rangatira* of Maunga-whau: she was named PUHI-HUIA, and though desired by many, and approached by numbers, had not yet taken a husband: having seen her, each of the young men secretly said to himself, "She shall be my wife." In the party there were only three young *ariki*, *rangatira* of supreme rank; amongst those of junior rank was PONGA; nor did he hold a high place as *rangatira* amongst his associates. The proposal to visit their friends was made during the cold days of *Hotoke*, and was approved by those of maturer years who had the considering of such matters.

Hotoke had passed; **Mata-riki* now appeared in the dark evening sky; the *kowhai*, *mako-mako* and swaying white *pua-wananga* were blooming, it being the fifth moon; and as the season advanced, the young people at the proper time prepared trifling presents for the elders of the *hapu* they were about to visit; that is, they gathered leaves of the *tarata* with its fragrant gum, of the *rau-kawa*, and of the *ake-rau-tangi* with its viscid and murmuring foliage; flowers of *roniu* and sweet *karetu* grass; *kopura* mosses; delicious *moki-moki* fern, so valued that plants will be carefully removed from distant places, brought nearer home, and set again in suitable spots for their sweet perfume; other odorous ferns were also gathered, and with these odorous shrubs and leaves, the oil obtained from the *miro*, the *mangeao* trees and the *kohia*, a parasite plant, was scented, and stored, so scented, in small calabashes called *taha*. These *taha* of perfume were for the elders of the *hapu* they were about to visit. At times, instead of oil being used, a sweet-smelling unguent would be prepared by transferring the scents to the melted fat of *kuri*.

"Now PONGA was a *tau-tahi*, an only child. He enquired of his mother how the scent was to be obtained, and how the barks, the mosses, and the leaves were to be prepared. He was a young man of noble conduct; not often heard in debate, but displaying the mind of an industrious man in regard to looking after his crops.

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[224] Scented oil for anointing the body was used by Juno. See Iliad, Book XIV., 198, Pope's translation.

The saying 'Where wast thou at the falling of the leaves of the *ko-tuku-tuku?*' could never be applied to him; for where cultivation was to be done, there was PONGA: yes, in planting, as in harvest, he was a very son. Nor was his industry altogether for himself; for to whomso needed, he gave liberally; and that, as ye know well, is a sure sign of high birth. When his mother heard his question, she turned to her friend, to the other wife of her husband, requesting her to assist in preparing scented oil for her son.

"The time of the *rata* was now past; **Ao-tahi* was again sinking to the dark southern skies; the eleventh moon, *Nga-huru,* was come, the *kumara* with many rites was gathered and stored. Then the young people decided to make the proposed visit.

"The *rangatira* had collected their *taha* of scented oil, their girdles of odorous *karetu*, their white plumes of feathers of the *torea*, and white-tipped tail-feathers of the *huia*, partly for personal adornment, and partly to make small presents to their friends, shewing that, though still young, they had their slaves to whom they might say "Do this," or "Do that," and the command was obeyed, be it the preparing of oil or the weaving of girdles. PONGA, however, had nothing but the trifles prepared for him by his mother and the other wife of his father.

"Whilst one by one, treasures were added to the collections of the young *rangatira*, these were boasting of how, through them and their own admirable qualities, they would gain the love of PUHI-HUIA, making jesting remarks to less fortunate companions as to the disregard that their unadorned persons would receive from that young *puhi.*

"One of these self-sufficient young men, going with his friends to the *whare-matoro* where the young people slept, was heard to say—"O friend! how amusing is the conduct of so-and-so (mentioning the name of a certain young woman), and how various are the presents she is taking with her; as though her flaunting manner and her trifles will gain for her a husband at Maunga-whau!"

"He was overheard by the young woman herself, who retorted, —"And why do you take the *torea* feathers which adorned the head of your ancestor who died at Kawhia, and plume your own head with them? Perhaps you think, as you too are going to Maunga-whau, that those feathers will add to your beauty as you toss your head to and fro—that PUHI-HUIA may even admire you, and you thereby gain her love?"

[235] Colenso, Trans., XII., 117.

"Thus they jested with one another in the *whare-matoro,* until sleep and the darkness of night silenced them all. Not one word on the subject of their visit had been uttered by Ponga; nor was he thought of sufficient importance for even a jest. One *taha* of scented oil he had; this he took with him for the anointing of his hair when he should join in the game of *haka.*

"The young visitors were five and thirty twice told, including slaves and attendants; for the *puhi,* the betrothed young women, must have their female attendants. They crossed from Awhitu, past Pu-ponga, and paddled in their *waka* to One-hunga.

"In those days Maunga-whau was a large *pa* with thousands of warriors; many *whare* were clustered within it, and outposts erected round about. The pits and *pataka* for *kumara* were great and many, each having its special name. The principal *pa* had an extensive *marae* on the summit of the hill on which the *pa* was built: on the east side of the *marae* stood the *whare-matoro,* where games were played, and where, too, the young people slept at night; the *whare-manu-whiri,* where strangers were received, stood on the west side. The *mai-oro,* the embankments, were high and great, the *peke-rangi,* or outer palisades, were lofty and strong, firmly lashed together at a height of about two *maro* from the ground, and *whare* clustered close up to the *mai-oro* right round the *pa.* The spring supplying water was on the north side, down on the flat, on the road leading towards Too, a small *pa* occupied by fishers during the fishing season. This spring was never dry, even in the hottest days of *Rau-mati.*

"As the *waka* neared One-hunga it was seen by some of the people from Maunga-whau who were gathering *pipi* in the sand, the tide being low. They waved their garments, and with loud cries welcomed the visitors to the shore. They landed, and escorted by the collectors of shell-fish, proceeded to Maunga-whau: when seen by those within the *pa,* they were welcomed by the waving of garments, and by the singing of the old chant "Come, O stranger from the horizon."

"They went on over the hard flat on the east of the *pa,* ascending the hill by a path leading from the Tiko-puke *pa*: they entered, and seated themselves in the *marae,* where speeches of welcome were uttered by the *rangatira,* and answered by some of the young *rangatira* among the guests. Food was cooked, a feast was prepared and set before the visitors in neatly-woven *kete,* the seniors in rank apportioning it amongst their number. They ate with apparent enjoyment, asserting, as is the custom,

[312] **Mt. St. John.**

that the food was of most delicious flavour; but in view of the games that were to take place in the evening, they really ate little, lest they should feel drowsy and inactive, and thereby detract from the agility and gracefulness of the performances; for the spectators, the people of Maunga-whau, would no doubt expect to see them so agile that their bodies, in bending, would appear as if cut in two at the waist.

"After the feast, they sat wondering when the shadows of evening would fall; the people of the *pa*, too, felt this thought pass through their minds, for they perceived that all their guests were young men and women whose appearance promised that they could excel in the games of *haka* and *kani-kani*. Such games were more often held at night, so that they might be continued even until the dawn of day. They were played in the *whare-matoro*, the *whare* of games, so that the elderly people who formed part of the audience could not complain should the games be continued throughout the night. They were not played in the *whare-manu-whiri*, for this was in many instances occupied as a sleeping-place by the old people; and as the aged often spend their nights in talking, the games might be interrupted by a request from the old folk for the young ones to withdraw.

"Evening came at last, and all the indwellers of the *pa* collected on the *marae*, where those who were to take part in the dancing arranged themselves in lines. The hosts danced the first *haka*. PUHI-HUIA did not at once join them, but awaited an opportunity for taking a place in front of the dancers, so that she might with good effect display her proficiency in the art of contorting and making grimaces. She thought she would refrain from joining them until the moment when the *haka* had proceeded so far that each should shake the hand, bow the head, and sing in perfect chorus. The *haka* goes on. The players are in perfect sympathy of action, and unison of voice: she joins them. Bending her head from side to side she makes the most perfect grimaces, her eyes shining like a full moon. Seen by the young men of Awhitu, these become lost in admiration and love of her. They speak of her beauty, they laud her agility, they praise her supple body; all are lost in love, and each dares to declare that he will obtain her as his wife. But PONGA sits in silence. Without speaking, he too admires the suppleness, the exquisite contortions of her body; he feels in his heart a most inconceivable love for the young *puhi*, for PUHI-HUIA; yet not one word does he utter, no, not even to his most trusted friend.

"The *haka* came to an end amid approving murmurs, and now the visitors must give a return *haka* to their hosts. In this all joined: even the vassals attending the young *puhi* were allowed to take part in the game, mingling with *rangatira* and women of high rank, so as to give a finer effect by appearance of numbers, and to add a volume of sound to the chanted songs. The lines of players were arranged, the *haka* commenced, all beating their hands together in unison. But Ponga, delaying even as did Puhi-huia, awaited an opportunity for displaying his agility to better advantage. All the people of Maunga-whau are looking on, when suddenly Ponga gracefully springs forward; and taking his place in the very front rank, he bows his head first on one side, then on the other; he moves his hands and his body in perfect unison with the rest of the players, but in a more skilled and graceful manner; so that the onlookers, lost in admiration, applaud his fine performance. PUHI-HUIA sits with the others, and as she watches the actions of Ponga, her heart becomes quite bewildered with love for him; she might say the words 'I am all of a flutter like the poor caught bird';—she is possessed by a resolution that he only shall be her husband. She feels an intense desire to approach him, and he being now seated, to sit at his side. But how can she do this?—Her *hapu* would say that she had forgotten her dignity; that she had lowered herself to the grade of the common people by deigning to sit near the offspring of a junior branch of the family; that she had brought discredit upon herself as the daughter of the head *rangatira* of the 'NGA-IWI'.

"When the evening shadows deepened into night, the young people of Awhitu took the trifles they had brought, and presented them to their relatives; but those of higher rank, being the offspring of an elder brother than the ancestor of Ponga, presented the plumes of feathers of the *huia*, and of the *torea*, in beautifully carved *waka'*; also a *taha* of oil scented with *taramea*, to the head *rangatira* of the *pa*, to the father of PUHI-HUIA. By him they were invited to sleep in the *whare* occupied by his family; but as for Ponga and the others of the party, they slept in the *whare* where strangers were entertained, in the *whare-manuwhiri*.

"After the exertion of the games, the guests and their hosts slept soundly; all but Ponga, who lay restless, being tormented with the thought—How could he get near and be in the presence of PUHI-HUIA? He meditated long, and scheme after scheme

[378] Colenso, Trans., XII., 142.

suggesting itself was rejected as another seeming less impossible presented itself: he could think of no means by which to appease the ardent longing of his love. Finding thought of no avail, he courted sleep; but he soon found himself again devising means, and it was in vain that he attempted to forget, or to sleep. He therefore arose, and leaving the *whare* he sat meditating in the darkness of the *marae*, where by chance his attendant had at the same time come. Seeing PONGA dimly, but not recognising him in the gloom, he came and sat near him. ''Who is this?'' said PONGA.

''Recognising his voice, the attendant answered, ''It is I, who obey your commands.''

'' ''How strange it is,'' said PONGA, ''that I am not able to sleep in that *whare*.''

'' ''You have over-fatigued yourself in the *haka*, and in making grimaces,'' said the other; ''and as the proverb says, 'He who fishes for *aua* can sleep, but he who fishes for *tuna* must keep awake'.''

'' ''Yes; but it is also strange that I have lost all thought of matters relating to Awhitu.''

'' ''Nor do I refer to them,'' said the attendant.

''PONGA perceived the attendant referred to the catching of nobler prey, and answered, also indirectly, ''Having regard to deeds of past times, I feel that I must act with caution; for the evils which in days gone by came on the people of this *pa* through the conduct of our *hapu*, still remain unavenged.''

'' ''That is true,'' the attendant answered, ''but we are here as guests, and are all quite young. What can *kiore* do?''

'' ''The old proverb says 'Though the *moko-roa* grub be but small, it gnaws through the great *kahikatea* tree.' ''

'' ''But peace has been made between the *hapu*; and relying on that, we have come here for amusement, the people of Maungawhau being our hosts.''

'' ''That is so, and all will be well,'' said PONGA, ''provided our party restrain their hands from taking that which is not theirs; should they neglect this, evil will fall on us all.''

'' ''Only you *rangatira* who are of high birth would dare touch the things *tapu* in this *pa*: common persons such as I am would never dare to commit such an act.''

'' ''You refer to touching, to taking property belonging to men of rank?''

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[419] A.H.M., IV., 119 of Maori part. A prized variety of eel (tuna) was called puhi; and the attendant who spoke guardedly, may have had this in his thoughts.

“ “There is also such a thing as *tapu*, as sacredness, in property that has life,” said the attendant cautiously.

“ “Do you in your words allude to PUHI-HUIA?” said Ponga after a pause.

“ “Can the fact be hidden,” was the reply, “that the eyes of you, the nobly born, glistened and flashed when resting on that young woman,—the more so when she made the exquisite gestures and perfect grimaces in the *haka?*”

“ “Friend,” answered Ponga, “you speak the truth. I have indeed become quite bewildered. Let us return to our home, lest a greater evil befal me. Have I not observed that my seniors in rank have fallen as deeply in love as I, and with the same young *puhi*, with PUHI-HUIA?—should I gain her for my wife, what dowry would she bring to me but death?”

“ “Things *tapu*,” said the attendant, “must indeed ever be regarded as *tapu*, and held in respect lest the wrath of the gods results; but in the days of courting the restrictions of the *tapu* do not severely bind those who follow their beloved.”

“ “That were true in our own home,” answered the despondent lover; “but such things would not be tolerated here where we are entertained as the guests of a senior *hapu*.”

“But the attendant was bold, and urged his master, saying, “I would ask, were the *whare* of our *tohunga tapu* when the people of other *hapu* came to court our young women?—You are descended from the great of ancient days:—can you be taught by a slave how a warrior should act, or by a slave can you be schooled in the art of how to satisfy the palpitating one?”

“ “I am dazed,” said Ponga in dejection; “perfectly dazed;—I have no power to think reasonably on any subject.”

“Thus they sat, and now for a time were silent. Ponga had almost relinquished hope: and as for the attendant, he was in fear lest his master should in extremity take away his own life. How could he restore to Ponga the calm determination which his very love had destroyed? Teasing his wits, at length he again spoke to his master.

“ “O friend,” said he, “I have a thought: do you hearken; and if you agree to what I propose, it will be good; but if you object,—well, the right to object is yours. On the evening of the day coming, gain access with the others to the *whare* where the young woman dwells with her parents; and feigning to be thirsty, call for me to bring you water. I shall not be near, but in some other distant *whare*, so that I shall not hear your commands.

Your call may then be heard by the mother of the young woman, by the mother of PUHI-HUIA; and you being her guest, and also of rank not unworthy, she may perhaps bid her daughter bring you water to drink. She may say, "O daughter, how can you sit still and hear our guest call in vain for his slave to bring him water? Cannot you go and get some for him?" And should the young woman obey, you can follow as she goes down to the spring;—and what is to prevent your conversing once you have joined her at that place?—But if, indeed, she goes, then the better to excuse your also leaving the *whare,* you should say so that it might be heard, "I wonder where my deaf slave can be? I will seek the fellow. It will not be long before I crack the skull of him for his disobedience." I have spoken. Let us return to the *whare.* If you can sleep, good; if not, be but confident: when day comes, be merry; let the sorrow you feel be hidden by the determination of your will: food is food, partake of it; let your spirit live in you, so that your sorrow may be hidden from the knowledge of others."

"Ponga listened in silence. They arose, and entered the *whare.* The project pleased the master at the same time that he was doubtful of its success. Yet so far did his desires control his thoughts, that no sooner had he reclined on the warm mats than he was at the spring with his heart's love; and at the thought he trembled.

"All slept: soon ATA glimmered faintly in the east, and day shone forth When the people had arisen, the morning meal was prepared, and all but Ponga, who still slept, partook of it. His attendant reserved a portion for him, hanging it up on a food-stage. When he awoke, it was past mid-day; and having eaten, he went to the *whare-matoro,* where he remained till near sunset, the time of fires. After the evening meal he entered the *whare* occupied by the parents of PUHI-HUIA. Here he sat admiring the young woman whilst he listened to the conversation of the old people, who were relating history of past days, and deeds of battle. The sun had set, and games were being played in the *whare-matoro*; a *kani-kani* was also being performed in the *whare-manu-whiri.* To neither place did Ponga go, but sat moodily in the *whare* where PUHI-HUIA sat with her parents, many of the old people of the *pa* also being there.

"These old folk were rehearsing the history of the family from the days of their leaving Hawaiki in the '*Tai-nui*': this they did in honour of Ponga. They rehearsed the acts of their ancestors after the landing on Ao-tea; the wars that were waged from the time of Hotu-roa to the days when he came to Hau-raki; the travels and deeds of Tama-tea-pokai-whenua; and the acts of the 'NGA-TI-AWA' when in occupation of the district called Hokianga-o-Kupe, with those of Kauri, and his migration to the districts of Tau-ranga and Tara-naki. The old men garrulously continued the recital until some of their audience departed to their own *whare*, and the remaining ones went to sleep. Ponga did not return to the *whare* where he had so restlessly passed the previous night, but lay down in the place he had occupied the whole evening, listening to the tedious tales of the old men.

"Very soon, he determined to put the plan of his attendant into effect; and feigning thirst, which after the long evening he really may have felt, he called his slave, ordering him to fetch him water. As the attendant was at some distance, he did not hear the command; nor indeed would he have obeyed it even had he heard it. The *whare* was at the summit of the hill upon which the *pa* was built, and on a flat below it were the *whare-kauta*, the cook-houses of the family, placed in such a position that the steam of the cooked food should not enter the *whare* where the *rangatira* and his family dwelt, for that, ye well know, would desecrate the *tapu* of the *rangatira*. In these *whare-kauta* slept the attendants of the family: and it was supposed that the slave of Ponga was there, his disobedience being doubtless due to his fear in being in a strange place, and terror of having to go in the darkness far down to the flat at the northern entrance to the *pa*. The spring was there, and as it was a dark night, the path could only be followed by one who knew it.

"Ponga repeated his command, adding, "Evil will befal you; the night's night will not have come ere the multitude of *rango* will have collected on your body." Then he lay down, murmuring discontentedly.

"The mother of PUHI-HUIA heard him, and said to her daughter, "O daughter, are you also deaf, appearing not to hear one of our guests calling in vain to his slave for water to quench his thirst? Cannot you feel sympathy for him, and bring the water he desires?"

"PUHI-HUIA arose, saying, "*KUO* is god of darkness and descendant of spirits:" she took a calabash, and left the *whare* with a lighted *kapara*, a torch, in her hand. She and her parents slept at the end of the *whare* opposite to that where Ponga lay;

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[557] rango, blow-flies.

and there being a door at each end, as she went out at the one, he arose and went out at the other saying, "Let me find my deaf slave, who neither obeys my word nor pities my thirst; his soul shall soon pass over 'Pae-rau', to the world of spirits."

"Guided by the flaring torch of split decayed *rimu*, Ponga, elated by the success of the stratagem, followed PUHI-HUIA. As she descended the path, she sang a song to keep her heart brave, and to cheer her ears with the sound of her voice; her singing, too, would prevent the spirits from touching her. She arrived at the spring, and was stooping in the act of pressing the calabash under the water, when Ponga came and stood at her side. She lifted the *kiaka*, the calabash, filled with water; and turning, she beheld a man standing near her. She recognised him in the flickering light, and stood still for a short time, gazing on him but saying no word. Be sure the hearts of both were throbbing, when she said, "Why did you come?"

" "I came to quench my burning thirst," said Ponga.

"She answered, "I came to bring the water; then why did you not remain in the *whare?* I would have brought you the water desired by you."

" "My word in regard to my thirst is indeed true," said he; "but my thirst is of the heart; it is from within that I feel a longing for you."

"She heard his words, and her heart sang within her as she thought, 'Why; he loves me!'

"They sat by the spring and talked together, forgetting the water, and the darkness. At length Ponga said, "My home at Awhitu is famed for its fish and its shell-fish, but yours has only *aruhe.*"

" "We have fish in our *pa*," said she, "brought both from the western coast and the eastern—the coast where the proverb says 'The coast where a woman may paddle a *waka*'; our *pa* has fish sent from many seas."

" "Much food may be stored in your *pa*, and peace may brood over it; but," said Ponga, "what food is there for the heart?"

" "It is true," answered PUHI-HUIA; "perhaps at your home, too, the young *ariki* indulge in sports of all kinds?"

" "They delight in manly games;—return then with me, that you may behold these."

" "That I may behold what?" asked the maiden; "I have seen you."

" "Could you think with me, as you feel with me," urged Ponga, "you will accompany me on the return of our party."

" "Let the matter rest with you," said she; "but on the night preceding the day of your return, command your friends to go to One-hunga and cut all the lashings which hold the top-sides to the *waka* of my people; and let your own *waka* be ready and afloat, so that we may not be pursued."

"They agreed as to the day of return, and she, taking the calabash in her hand ascended the hill slowly, saying to PONGA, "Hasten on, so that you may arrive before me at the *whare*."

"He entered, as if angry. After a time he asked, "Has any 620
water been brought for me?" "Not any," he was told.

" "I have been unable to find my slave," said he; and he was still giving utterance to his annoyance when PUHI-HUIA entered at the other door with water in the calabash.

" "How long you have been!" said her mother.

" "Is the road so short?" answered the daughter; "and does the sun shine, that you should wonder at the time I have taken? I said, too, that *KUO* was god of night."

"Take the water to your junior relative, to PONGA," said her
mother; "he has been suffering from thirst this long time, whilst 630
awaiting your return."

"She took the water to PONGA, and as he was a *rangatira* of some rank, he could not touch the calabash with his lips lest he communicate to it his *tapu*, thereby making it unfit for use. He therefore held his hands together at his lips, and she poured the water into his hands so held. He drank, and raising his eyebrows indicated he was satisfied. She ceased pouring water from the calabash, but the love of her eyes as they met his was undiminished.

"The visitors remained until they had played all the games 640
known in those days, and agreed on a certain day when they were to leave their hosts and return to their own home, to Awhitu.

"Besides the *haka* and the *kani-kani*, they played the game called *titi-touretua,* in which a small company of persons would stand facing one another; and four of them holding in their right hands light rods of *kai-whiria* wood, these rods would be moved up and down in time to a chanted song. At a certain word the rods would be thrown by the players, but so as not to strike together, and caught by others of the company, who in
their turn would throw them in a similar manner, keeping perfect 650
time in all their movements with the accompanying song.

"Tops, with round pieces of *paua* shell inlaid in their broad heads, were spun, being lashed with whips made from flax until they hummed dolefully; others were spun by a cord being wound round a spike inserted in the head in place of the *paua* shell, and pulled against a slip of wood made for this purpose.

"Round hoops called *pirori*, made from *kareao* or *akatea* vines, were trundled over hurdles, and *niti* were thrown.

"The young men indulged in wrestling, shewing their skill in using or thwarting grips such as the *a-whi-whi, uru-tomo, taka* and others; some, too, condescended to join in the exercise called *para-whakawai*, when two young women would wrestle with one young man.

"Kites (*manu*) made from the sedge *upoko-tangata* were flown, some with shells enclosed in the hollow head, so that the kite rattled pleasantly in response to the jerking of the string.

"*Pure-rehua*, made from *matai* wood, were whirled. Each was fastened by a cord to a short ornamented rod, held in the hands; and when whirled around the head, the spirit of the whirler entered the *pure-rehua*, causing it to hum loudly.

"Besides those dances in which young men and young women joined, there were others in which the young women only took part. Standing in rows, or seated upon the ground, they sang a song, sometimes gracefully swaying their bodies this way and that, whilst at the same time they swung a light *poi*, a ball made from dried blades of *raupo*, suspended by a twisted cord of flax fibre. A special song, with its appropriate dance and motions of the *poi*, would be composed for celebrated occasions; and the maidens of Maunga-whau were not reluctant to display their skill in the composing of songs and *poi* dances, or their performance when composed. They had therefore prepared more than one on this occasion, and be sure that PUHI-HUIA was one of the ablest performers. Pleasant it was to behold the company of fine-looking young women, gracefully swaying, and gently beating the *poi* balls here and there on their limbs and bodies, in perfect time to the softly murmured song. One song would welcome the visitors, another would compliment the young women on their attractive appearance, another would coyly allude to the irresistible charms of the young men; nor was PONGA the only youth whose heart fluttered as if in the very hands of the smiling maidens.

"On the evening preceding the day of return, PONGA said to his attendant, "Go to your associates, and tell them you have

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[667] Pure-rehua, Bull-roarers.

[675] Poi-dances are still favourites; many, modified to new modes, being still invented by the various tribes.

been commanded to return this night to One-hunga, to cook food near the dawn of day, and to await our coming. But whilst so waiting, go secretly and cut the lashings holding the *rau-awa*, the top-sides, to the *waka* of our hosts; do not leave one uncut; and launch our *waka* so that she may be afloat and ready when we come. This too, is what you shall say to your associates; "He, Ponga, has heard the remarks of the old people of Maunga-whau, made in the *whare* wherein he slept; for they recited the history of Kupe, of Hotu-nui and of Tama-tea-pokai-whenua; also the history of the wars of Wai-kato, and that relating to the battles between the descendants of those who came in the '*Tai-nui*'. His ears," you shall say, "were open, and his apprehension alert; therefore he has commanded this thing, that the lashings be cut, and those of our party as they arrive at One-hunga embark at once, each taking his or her paddle in readiness to use it. He, Ponga, will be the last to leave the *pa*, in order that he may be fully able to learn the intentions of the old people in regard to us. Let suspicion keep awake your caution, so that we may depart, without delay, to our home in Awhitu. The cutting of the lashings is, as will be readily perceived, to prevent our being pursued." "

"The attendant faithfully repeated the words of Ponga to his associates; and discerning their purport, they were filled with fear, arose at once, and in the darkness of night they descended to One-hunga, carrying out the commands of Ponga as delivered by his attendant.

"Having partaken of the morning meal in the *pa*, Ponga said to his companions, "It were well to depart, seeing that the distance is not small: let us embark, so that we may arrive at Awhitu ere the falling of the shadows; for if we cross Manu-kau in the darkness, who can assure us we shall not be attacked by some *taniwha?*"

"His companions at once agreed, the more readily because his words called to mind the fact that a *taniwha* called "*Kai-whare*", who at times attacked and wrecked *waka*, was known to dwell in the waters of Manu-kau. Another *taniwha*, called "*Hau-mia*", was also known to have his abode, there; for did not he decoy from Hau-raki the *taniwha* "*Ureia*", and snaring him in a net of ropes, slay him? You may be sure they had no wish to meet and become the prey of these terrifying creatures; for not one of them could yet boast of the *mana* of Pi-taka, the slayer of *taniwha*.

"The young people arose, and girded on their belts preparatory for their departure, whilst those of Maunga-whau assembled to utter words of farewell. The head *rangatira* arose; and taking his *mere-pounamu*, he presented it to the young *ariki* among his guests, who in return gave his *mere-pounamu* to the old *rangatira*. These *mere* were heirlooms, *mana-tunga*; and it was customary for men of superior rank to exchange weapons in this way: by this act, too, one might be assured that both *rangatira* were in the direct line of descent from HOTU-NUI; for such weapons were kept in the possession of the eldest sons of eldest sons. The heirlooms were kept by one of each head family for a time, and then handed to those of senior rank in another branch of the *hapu* of the original owner or maker of the weapon. Thus all his descendants had imparted to them a portion of the *mana* possessed by the weapon. Such an exchange was a ratification of any terms of peace which might have been agreed upon between the *hapu*, and also constituted a pledge of the genuine and complete good-feeling and friendliness existing between the hosts and the guests.

"When this ceremony was completed, the young people of Awhitu arose to depart, and were accompanied a short way by some of those from Maunga-whau. As they left the *pa*, the people came to the gates and called "Depart, depart, go on your way to your home;" and as the guests went, garments were waved by those in the *pa* in token of farewell, some of the young people, including girls and boys, standing beyond the palisades waving their garments.

"The road taken was down the slope Tatau, and thence over the hard flat to One-hunga; but PUHI-HUIA, with some of her girl friends, went secretly by a slightly different path, laughing in her glee at having eluded those in the *pa*. She with the others waved her garments, and walking on, walking on, followed the departing guests.

"She had gone some distance before she was observed by her father, who called to her. "*E ko!*" he cried; "O girl! come back; are you demented that you venture so far?—none but the insane would thus follow the guests departing. Of a truth, you will be called a girl of low birth—a *tutua*.

"PUHI-HUIA may indeed have heard the voice of her father, but by her action one would suppose that his words had not reached her ears. Yet her young companions at once stopped and turned back, they having heard the command; nor did she even enquire of them the reason for their turning: she had planned out her line of action, and she would not relinquish that on which her heart had determined. She reached a large fragment of rock round which the path deviated, and behind which her actions were hidden from those in the pa. Sauntering slowly at first, no sooner was she hidden from sight than she hastened her steps, and when she reached the flat she ran, and like a flying bird passed quickly over the ground, not once looking behind her.

"Yet once she began to run, it seemed to her indeed as if she were eluding pursuers; and she who before was only timorous, now grew afraid. The distance between them lessening, still greater grew the dread that she might not reach the side of Ponga. Driven by the power of her love, and the great longing of her heart, she flew to him with whom all her affections were.

"Ponga now caught sight of the young woman: his companions, too, saw PUHI-HUIA following them hurriedly as if in fear. "Something is amiss," said Ponga, dissembling; "let us moderate our haste: it may be evil has fallen on the *pa* even in the short time since our departure; or how can it be that we are thus followed by her, the most noble of all in Maunga-whau?"

"They waited for her. She came up with them, and at once took her place beside Ponga, her heart throbbing like the beating wings of a snared bird. "Be speedy," said she; "delay not; life is in the power of our limbs; to the *waka!*"

"Without question, they went on. They hastened, like the feather of a bird driven by the wind; or like the *weka* which has escaped from the snare of the fowler; or like the *pingao* of the sea-coast, driven along the flat sandy beach whilst folk pursue with nimble knees. All went on, young men and young women, nor did one feel fatigue. The girls divined she was driven by love, though they knew not for whom, and their hearts went out towards her; this, too, was the thought of the young men, and each one deceived himself into the belief that he alone was the cause of her coming.

"Having traversed part of the flat, they were again seen by the people of the *pa*. It was seen by them, too, that PUHI-HUIA had joined the party, and that all were moving quickly towards One-hunga.

"Divining abduction, each warrior hurried to his *whare* and seized his weapon of war; but as in their haste they appointed

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[804] 'Weary travellers will set a flower-head of pingao running before the wind in order to hasten their steps by pursing. They called the heads turi-kakoa—joyous or nimble knees.' Colenso, Trans., XXVI., 345.

no leader, they ran down the steep path in a confused mass, one jostling another in his haste to overtake the fugitive guests. Men, women and children noisily followed, stumbling and falling over the growth of shrubs, too eager to follow on the narrow path.

"When those who had out-run their companions gained the hill from which they looked down on the landing-place at One-hunga, they saw that the party was already embarked; and when PONGA and his companions saw the pursuers so near, they lustily plied their paddles, so that the *waka* darted through the water, its sides trembling, as swiftly as the dart of fire-hardened *manuka* is whipped towards the foe by the warrior, with the cord of the sling-stick of carved *ake*.

"When the people saw their celebrated *puhi* had departed with their faithless guests, be sure they rushed to their own *waka* with all speed. As is the custom, a line collected along both sides of the *waka* to be dragged into the water: and a *rangatira* cried "Move it! Move it!" all exerting their strength at the same moment, with the answering cry "Slide on! Slide on!" As they now hauled on the *rau-awa*, on the top-sides, they suddenly found themselves sprawling in astonishment on the sand. Some lay beneath their companions, some were pinned to the earth by the heavy *rau-awa*, which they perceived had come away bodily. Such as were able arose, rubbing their bruised bodies and limbs: some, little hurt, laughed at their less fortunate companions; but remembering the fugitives, not one but was angry, anger increasing to fury when it was discovered that not a *waka* was sea-worthy, through the lashings of the *rau-awa* having all been severed. "Go, go," cried the exasperated hosts to their quickly departing guests; "go, but we will follow. The sun will shine, the sun will be swallowed in darkness, but we shall be with you."

"Delighted to have a woman of such high rank amongst them, the guests paddled away, quite forgetting the consequences of their thoughtless and impulsive deed. The attendant of PONGA felt gratified to know that his stratagem had proved successful, and that it was his master who had secured the beautiful *puhi*; but neither he nor PONGA gave any utterance to their elation; no single word escaped them. Looking back, they saw their thwarted pursuers, dancing and grimacing with rage, and uttering threatening words of revenge and war.

"In their hurried embarkation, the young men had not taken the seats to which, according to rank and birth, each was entitled. The young *ariki* with whom the father of PUHI-HUIA had exchanged *mere*, was standing in the centre at the *ta* or baling-place, encouraging his companions to display strength and bravery. Ponga, being the last to leave the shore, stood in consequence in the stern, and held the *hoe-urungi*, the steering-paddle, guiding the *waka* in the direction ordered by the young *ariki* at the centre.

"They had gained the bay at Whau, when this young *ariki* came astern; and taking the *hoe-urungi*, he said to Ponga, "Go you to the centre of the *waka* and chant the *ngari-ngari* to give time to the paddlers." Ponga was moving along the thwarts, the *tau-manu*, when one his senior in rank stood up, and as *kai-tuki* chanted the *ngari-ngari* in his stead. Ponga therefore sat down in the place usually occupied by an attendant whose duty it is to bale out the water: he took a *hoe*, a paddle, and paddled with the others.

"PUHI-HUIA, too, had taken her seat near Ponga in the *whaka-rei*, or stern of the *waka*, where those of supreme rank usually sit. In that place also is the *wananga*, the altar, of *TANGA-ROA*, the god to whom sea-farers commit their welfare. That part of the *waka* has been *tapu* since the days when the *waka* came from Hawaiki; and hence those of junior rank or birth dare not sit there. In the days of Ponga, the *wananga* was not placed in river-voyaging *waka*, but only in such as fared on the open sea: at the altar is set a representation of the god, to which the invocations of the *tohunga* are made; or if the representation is not there, they are made to the *wananga* itself.

"When Ponga, obeying his senior in rank, went to the centre of the *waka*, he left PUHI-HUIA at the *whaka-rei*, the stern, where she was thus compelled to sit near the young *ariki* with whom her father had exchanged *mere*. When the *waka* was off Paru-roa he, whilst steering, bent down and drew out of his bundle the *mere* her father had given him. "O young woman," said he, "this is your weapon, the weapon of your father, given by him to me. It is an ancient heirloom, a valued *mana-tunga*, and as such was given to my charge:—accept it, as your gift to our *ariki* at Awhitu."

" "Am I a man, then," she replied, "that I should hold a thing so *tapu?* It is for you, in the male line of *ariki*, to hold such things. I will not take it; lest it should be said in the days when evil befalls, 'It was caused through the sacred *mere* having been held in the hand of a woman'."

" "Will it be right for you," urged the young *ariki*, "to go into the presence of my people without a gift in your hand?—

will it be right for you to go with the empty hand of an inferior into the presence of *ariki?*—Accept this, therefore; and let it be as a gift to our *ariki* at Awhitu, in atonement for having deserted your own people, and for having accompanied us, your juniors in rank, to our home."

" "Should there indeed be an exchange twice repeated?" asked PUHI-HUIA; "no; all I shall take with me is that which I now possess. Man is man before decay seizes hold of him; but when decay is in possession of his body, what then are his treasures?—disgust only encompasses him."

"He asked, "Who received the oil scented with *ake-rau-tangi*, taken by our young people to your *pa?*"

" "Such was placed in the open *marae*," said she, "as property for all the people: it was shared by the great and the small;—but I neither received nor accepted any."

" "I asked my question," said he, "as I deemed your remark as a double exchange alluded to the oil."

" "You are impertinently inquisitive," retorted PUHI-HUIA; "you can see and have seen that I came here with Ponga; that I sat next to Ponga in this place; and yet you persist in your questions and attentions."

"With these words she arose; and stepping along the *tau-manu*, the thwarts with their carved centres, she again sat at the side of Ponga. Ye may judge of the pleasure of heart then experienced by the man of her choice, and the mortification of the rejected one!

"On went the *waka* through the yielding water; and when off Pu-ponga the *kai-tuki*, the chanter of the *ngari-ngari* giving time to the paddlers, felt a great elation on account of a woman of so high rank as PUHI-HUIA being in their *waka* amongst them; for she was the female *ariki*, the noblest born of Maunga-whau. In his exuberance of spirits, he sang an impromptu song for the paddlers. The day was calm; scarcely a ripple disturbed the placid waters; so that the people at Tipi-tai could almost distinguish the words spoken by persons as distant as Pu-ponga. They heard, too, the song of the *kai-tuki*, the words being,—

" "Pull on; thrust deeply.—
" "How leaps my fluttering heart, as gleam of brightness flashes from thine eyes, O Puhi-huia!
" "Pull on!"

Another of his impromptu *ngari-ngari* contained these words;—

" "Though far thy fame from Maunga-whau was spread and heard in distant lands, thy heart consents to dwell at Tipi-tai."

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[930] 'the chanter.' Epopeus by singing gave rest and time to the oars. See Ovid's Metamorphoses, Book III., Fable 8.

"When half-way across the water from Pu-ponga, again the young *ariki*, coming from the stern where he had been steering, said to PUHI-HUIA,—"O young woman! accept this, your weapon, the weapon of your ancestor: it is the famed weapon of *mana* whose name is '*Kaho-tea*'."

"She answered, "Let your own hand hold your own weapon."

"He was offended, and said, "I must then cease my overtures of kindness to you. We will not land at Tipi-tai."

" "You may ponder your own thoughts, and I will ponder mine," was all the answer vouchsafed him by PUHI-HUIA.

" "Let us then cease our contention in respect to the weapon of your ancestor, handed down through many generations. The hand of no meanly-born person shall touch it. It was offered by me to you that you might bear it as a gift to your ancestors at Tipi-tai, a gift to bind the peace which has been made between them and your ancestors at Maunga-whau. Peace was made, as you know, in the days of old, but there is food in the fish found in the waters of Manu-kau; nor are you ignorant of the fact that death has come to many of both *hapu* through this very food. I had hoped that you would not be averse from determining that such deaths and their causes should forever cease; and coming as you have to this *hapu*, I wished, O young woman! to put this heirloom into your hands so that to me might be given the honour of protecting you."

" "Of us two," PUHI-HUIA answered to his speech, "you are the more ignorant, or you pretend ignorance. You have seen that I was in the protection of PONGA when we ran from Maunga-whau to One-hunga; nor could you fail to observe that I left the place where you stood and sat next to him who is known to my heart, and whom my spirit embraces. PONGA will be my protection."

" "Do you say, then, that PONGA is to be your lord?"

" "If so, what then?—yet it is as you say."

" "It is well," said he; "let it be even so."

"She answered him, "Who, indeed, are you? And what is he, that I should not take him as my lord? And what power is in your hand? Are you so *tapu* that you cannot labour in the cultivations?—Truly, of such as you it is said 'The brave in war never lose their fame or power;' and of such as PONGA, 'The brave to cultivate are but faltering warriors;' yet nevertheless, I and my heart have found one for ourselves: should evil come, death only shall part me from PONGA."

"The dispute ended, the *waka* meanwhile drawing nearer and nearer to Tipi-tai. The words of the *kai-tuki*, of the chanter, had been heard by the people; and all, men, women and children, came down the beach to see this young woman of noble birth and famous beauty. When the *waka* had approached so that the features of those on board could be distinguished, those on the beach waved their garments, crying their chorus of welcome "*Haere-mai*! *Haere-mai!*—Come! oh come!"

"The paddlers rested their *hoe* on the *naio*, on the gunwale, and as the *waka* lessened its speed, gliding slowly towards the shore, the young *ariki* who had been repulsed by PUHI-HUIA cried out, "Whom do I now see gathered on the shore?" and he was answered, "We, your ancestors, are all here assembled."

" "Let every man keep his place," said he, "and hearken to my words. I, your son, your first-born, have barely escaped with my life from your relatives at Maunga-whau; and my death, had it been accomplished, would have been caused by the act of an inferior, by PONGA. All the young people of our party conducted themselves in an orderly and peaceable manner towards our relatives, but PONGA has acted towards me like a very murderer.

" "Here with us is that young woman, *tapu* and of most supreme rank, the daughter of the *ariki* of Maunga-whau, who has been brought here by PONGA. He hid from me his intention to commit this act of theft, or I should have said to him, "Let this deed remain undone; do not rob the *marae* of our senior relative, but let his child remain with him." When, however, we had bidden farewell to those in the *pa*, PONGA, unknown to us, was in the very act of abducting the young woman from her home. The warriors arising and following us with brandished weapons, I was bewildered into sudden fear, and with disquieted heart I gave the order, "Bend your knees, bow the head, and let us flee."

" "We reached our *waka*, and hurriedly embarking, were far out in the stream by the time our pursuers were at the landing-place. They at once rushed to their *waka* in order to launch them and follow us; but as your elder brothers at Maunga-whau have been living so long in peace, the lashings of their *rau-awa* had decayed, so that in attempting to haul the *waka* to the sea, the boards came away from the body and threw the haulers one over the other on the sand, my life being thereby saved.

" "When we had paddled far on our way, and I had time to consider our actions with composure, I felt angry with myself for having ordered flight instead of waiting to meet them, and sending this young woman back to her parents. Daylight is light, but darkness is deadly gloom; and to-morrow a foe will stand on the beach at Tipi-tai. If you are brave, it will be well; but if you are feeble, you will pass away and be no more, even as the *moa*.''

''Whilst he was speaking, the assembled *hapu* sat on the shore in silence; but as soon as he ceased the head *rangatira* of Awhitu arose, the rest sitting in their places in silent and expectant dread, their mats drawn over their heads.

'' ''Welcome! welcome;'' cried the old *rangatira*; ''take the girl back to her home. Truly it is through the years of peace that the lashings of the *waka* were decayed, and your life saved. I will not allow the girl to break the bonds of peace between the *hapu*. Return to Maunga-whau; and should you be slain, that will not be through my fault, but through the fault of Ponga.''

''When he ceased speaking, PUHI-HUIA arose, and for some time waved her hands towards those assembled on the shore. She then removed her outer *kakahu*, laying it down close to Ponga, and so with her next *kakahu*. Loosening the last and inner *kakahu*, she folded it to her waist, binding it round her with a girdle of sweet *karetu*. Her arms and breast were uncovered; and now stretching her arms at full length towards those on shore, she said, ''*E iwi e!* O people! behold me!'' All uttered a low moan of admiration at her noble figure and graceful attitude; for she was a fine-looking woman, tall, with dark curling hair, light skin, and supple as a sapling of the forest.

''Again she spoke. ''Your anger against me is right,'' said she, ''but it is not just. You are right in blaming me, as I may indeed be the cause of evil to you; but you are not just;—you have falsely accused Ponga. I came here freely, and of my own accord; but for this thing I blame you: Why did you not see how comely your child Ponga was, keeping him at this your home? Had you allowed all his companions to come to my *pa*, he not being of their number, I should still have been at Maunga-whau.—But you have laid this plot to destroy me; you have allowed the agitator of my heart to approach me, and I was unable to restrain my feelings, rushing recklessly into love because of his beauty and the nobleness of his character. I am free of blame. You have yourselves laid this plot for my destruction.''

''She ceased speaking, and with one bound left the *waka*, plunging into the water and swimming towards the shore. The women sitting with those on the shore sprang up and rushed into the water to meet and to welcome her; but those in the *waka* sat perfectly still as if not knowing what to do, nor did they utter a word. Feeling the ground beneath her, PUHI-HUIA stood up in the water, which came to her knees, and the women who met her returned to the shore, sitting together in a cluster apart from the rest of the people.

"Standing silently for a little time, PUHI-HUIA again spoke, and said, "I, PUHI-HUIA, stand in your presence. I alone have sought and have found that which shall be mine. I am not, nor will I be, amenable to the order of anyone who may say 'Do this,' or 'Do that;' and if you persist in saying I must return to Maunga-whau, though I leave you, yet will I not return to that place; for by the time midnight comes to this day, I and PONGA with me will sleep in the foam made by the surge of the sea on the bar of Manu-kau. I shall not come to the dry land; that is yours, but the ocean is my home."

"At these words the women who had waded to meet her burst into a *tangi*, and with streaming eyes, they wept aloud. PUHI-HUIA stood motionless, the *waka* not far away: but no voice was heard from the returned visitors, nor was any voice heard from those on shore, saving only the wailing of the sorrowing women, nor was there any other sound but the ripple of the wavelets murmuring on the shore.

"Again the young *ariki* with whom the father of PUHI-HUIA had exchanged *mere* spoke to those on shore. "The crop planted," said he, "a season passes ere it is ripe and removed to the *pataka*; but the thoughts and the plans of men are planted, and the crop is at once ready. For what reason, O aged *rangatira* and warlike people, do you sit inactive? Will you not rouse to action until the prows of *waka* urged by fierce warriors are close on your *pa?* Without doubt the *toa* of Maunga-whau will come and take by force her whom PONGA took by stealth—yet you sit in silence and inactivity! Is the season calm throughout its days? Not so; there is *Raumati*, there is *Hotoke*: the sun shines, the rolling thunder is heard. Have you forgotten the lightning of heaven?—or are you ignorant of what is portended in the glaring eyes of 'NGA-IWI'?"

"Still PUHI-HUIA stood silent; nor did her frame reveal that any emotion of sorrow or anger stirred in her heart. PONGA also was silent; but now he stood up, and taking the *kakahu* left with him by PUHI-HUIA, he bound them round his head; and belting his own garments about him, he held the *naio*, the gunwale, whilst he let himself gently into the water. He swam with care so that the *kakahu* of PUHI-HUIA should remain untouched by the water, and coming to that young woman he stood behind her. She turned and gazed on him, but neither spoke.

"Again the head *rangatira* of Awhitu arose; and being seen by the wailing women, they ceased their *tangi*, watching him with tear-dimmed eyes. A *rangatira* does not rise without purpose, but only when he has commands to make, which commands he expects will be obeyed.

"The old *rangatira* walked from end to end of the space occupied by the people. Not a word did he speak, till, turning, he ran back, retracing his steps. Then, indeed, he scattered the loose sand so that it fell like dust behind him. He held a *mere-pounamu* in his hand, and on his back he wore a valuable mat made from skins of *kuri*: his head bore a plume of feathers from the tail of a *huia*. His head was bowed, his eyes fixed on the sand before him. Thus he paced to and fro between the tide and the seated assembly, the people watching his every movement, as also the movements of those in the *waka*. He had run to one end of the assembly, where sat most of the old men of Tipi-tai, when he raised his head and looked at PUHI-HUIA and PONGA, still standing motionless in the water. He then looked at the young people in the *waka*. Again he paced to the place where sat the old *rangatira*, and with his feet dashed the sand into the air. As he turned, going towards the *rangatira*, he walked in a manner deliberate and calm. But again he turned from them; and scattering the sand as before, so that it fell in dust behind him, he exclaimed "*Aue! Aue!*—Oh! woe is me!" and running along from end to end of the assembly he cried, "O my offspring! the world is as it were in a blaze of fire."

"In a quiet manner, and with head bowed down, he retraced his steps; and when near the old *rangatira* he again looked towards those in the *waka*, and beckoning with his hand, called "Come, O my child! you have escaped from death. In this world there are two things eaten by the body. One is for the sustenance of man; but it is at times rejected, and is at times injurious: man partakes of food, but at times it causes his death. The body has also another food, which is that of *TU'*, the god of war. By man are weapons of war borne for the avenging of deeds of evil, when, too, he eats of the food of the god of war. There is death in this food also: in both foods is death. Go where you will, death is there. Dwell where you will, at your very side death also has his abode. From the days of *MAUI'* death has been in all places, and is still known and felt in every place, every home, every action, every food. Now, O my child! you have escaped one death, that at the hands of the people of Maunga-whau; but having escaped, is it in your thought that you will not die? There are the evils of Tura which will come upon you; and even now evils innumerable dwell within you, awaiting your transgressions in old customs, when they will fall on and destroy you. O, my child! All in this world is death. Come to our home.'' ''

''He then turned to PUHI-HUIA, and said, ''O my superior in birth and in rank, though you are my grand-daughter,—O young woman! welcome! Come to these your ancestors. Evil and death had not their origin with you: these are of old. Did your ancestress live husbandless, or did the *hapu* select a husband for your mother? No; she selected and cleaved to a husband of her own choice. A brave heart, and a daring heart is yours! You have chosen, and have determined whom you will have as your husband; and as the lost plume found by Mahina was not returned to its former owner, so you shall not be given back into the hands of those with whom you dwelt. O my child! never have your ancestors slept on a mat laid on the foam of the sea-surges, but they lie peacefully buried near to *MUA*; nor would it be right for you to swim in the waters where the *taniwha* ''*Kai-wharc*'' holds his rule. Come, O my child of noblest birth! come;—you and I will dwell together. You have made your choice, and that which you have chosen I also have chosen. Should death come, you and I will die together. Come, O my child of most supreme rank!''

''The old *rangatira* waded out into the water, and in the salutation *hongi*, he pressed his nose to her nose. He took her by her right hand, and led her on shore towards the *pa*, followed by Ponga, who still bore her *kakahu* on his head.

''When the old *rangatira* and PUHI-HUIA had passed the weeping women, these all arose and followed, with grimacing, shouting, and glaring of the eyes, in honour of the celebrated female *ariki* and *puhi* being in their midst. After the women followed the young people of the *hapu*; and these having passed the company of old men and women, an old man arose, and waving his hand to those in the *waka*, he cried, ''Why then do you remain on the sea? Come ashore, and swell the crowd gathered to welcome your *ariki* to our *pa*, and let us, the old people, form the rear-guard. 'The warrior has his shield, his *pua-pua*, and the rear-guard has its commander.' "

"They landed, and took their places behind the young people, when the old people closed in in the rear. This position was taken to indicate compliance with the determination of the old *rangatira* who was leading PUHI-HUIA, a determination expressed by him when he said to her, "You and I will die together." His meaning was that should PUHI-HUIA still elect to have PONGA as her husband, then not till the warriors of Awhitu led by himself had been overcome in battle, should she be taken back by her people to her former home. When the young people left the *waka*, each took his paddle with him by way of weapon, forming into the procession as in line of battle. The *waka* was hauled into shallow water by slaves, and secured to poles thrust into the sand.

"The sun had nearly set; and as the old *rangatira* leading PUHI-HUIA ascended to the *pa*, the most aged men and women, who had remained behind, came out, waving their garments and crying welcomes of old. The old man led the young woman into his *whare*, followed by PONGA, who gave to PUHI-HUIA the *kakahu* he had borne on his head. The one she had worn round her waist she removed, and spread it on a pole in the *marae*. PONGA departed to the *whare* of his parents, and dressed himself, after which he went and sat in the *mahau* of the *whare* in which was PUHI-HUIA.

"Food was quickly cooked by the attendants of the *pa*, and carried by boys and girls in small baskets, *kete*; in taking it from the *hangi* where it was cooked to the *marae*, they went in a body formed in line three or four deep, singing in chorus,

"It is **TU'**, and **RONGO**; It is **TU'**, and **RONGO**, **PAIA** and Nga-tahi."

"They placed the food in one heap; when the old *rangatira*, having procured a branch of *kawa-kawa* from a neighbouring scrub beyond the *pa*, stood near the heap and said, "This food, this food!" and struck the food with the branch held in his hand. Again he said "This food, this food!" striking it as before. Turning to PUHI-HUIA he cried, "This food is for all the *hapu*, even in every place;" saying which, he sat down.

"PUHI-HUIA then arose, and took a stalk of fern, which she found in the *marae*, breaking it into short lengths: these she thrust into the ground in front of the heap of food. She then

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[1198] pua-pua. A garment rolled round the arm to serve as a shield.

went to the young *ariki* who held the *mere* '*Kaho-tea*' in his hand; and taking the weapon, she returned to the food. Waving the *mere* above her head, she said, "This food is for the 'NGA-TI-KAHU-KOKA', for each and every *hapu* of that people; and let the learned of these *hapu* divine for whom the food is by the broken broken pieces of fern before it."

"She returned to the *whare* of the old *rangatira*, and sat close to Ponga in the *mahau*, giving to him the *mere-pounamu*: this he returned to the young *ariki* from whom she had taken it.

"The old *rangatira* again arose; and striking one part of the heap of food with his *kawa-kawa* branch, he exclaimed, "This food is for PUHI-HUIA:" striking another part, marked off by the broken fern-stalk, he said, "This food is for the 'NGA-TI-KAHU-KOKA' of Awhitu:" striking another part, he said, "This food is for the 'NGA-TI-KAHU-KOKA' of Wai-uku, and for those on the sea-coast of that district:" another, "This food is for the 'NGA-TI-KAHU-KOKA' of Wai-kato, and for all living within its boundaries." Striking the last portion, he said, "This food is for 'NGA-TI-KAHU-KOKA' who may be scattered in any place in the world."

"He sat down: the Awhitu men took the part allotted to them, and the Wai-uku people took their portion. The food allotted to men of Awhitu now resident in Wai-kato and other places, was taken by their Awhitu relatives.

"There remained the food set apart for PUHI-HUIA, as representing the 'NGA-IWI'. She did not remove it, but standing up at the side of Ponga, she asked, "Where is the attendant who was deaf to the commands of Ponga when he called for water?" The man appeared from amongst the concourse of old and young, slave and free, whole and maimed, who had gathered in the *marae* to welcome PUHI-HUIA.

" "Are you the man," said she, "who was deaf to the commands of your master?"

" "I am that man," he answered.

" "What was considered by WAHINE-ITI as the most requisite accompaniment with food in life?"

" "Water," said he.

" "What causes thirst then?"

" "Food."

" "Yes," said PUHI-HUIA, "but industry is another cause; and it is through your conduct that I am now here. Going to the spring, and being there met by Ponga, I discovered his love for

me, and confessed my love for him; so that any evil arising 1280
will be in consequence of your act; and should we die, it will be through 'the delicious morsel of WAHINE-ITI'; that is, water. It is for you to distribute the food that has been set apart in my name."

"The attendant stood before the food, and calling aloud, said, "This food is for PONGA. This food is for the many young *rangatira* who paddled to visit Maunga-whau."

"Up till this time not a word had been heard: the food had been portioned out in perfect silence: but when the slave-attendant of PONGA proclaimed that part of the heap set aside 1290
for PUHI-HUIA should be given to those young *rangatira*, the silence was broken by a chorus of voices. "Right! Right!" they cried; "you have acted like a man of high birth. It is meet they should share the food since they share also the dangers in having brought the high-born to our home. Your deed is worthy." These young people arose, and taking the food so allotted to them they spread it out before PUHI-HUIA and PONGA, eating it in their presence. The few seniors in rank, however, whilst the others laughed, chatted, and enjoyed themselves, sat in silence; for jealousy possessed them, seeing that PONGA had not only 1300
been allowed to sit next to PUHI-HUIA, but was also to have her as his wife.

"It was now dusk, and most of the people had gone to the *whare-matoro*, where they discussed many things. "What shall we do with the *waka?*" said one. "Let us drag her high and dry." An old man called out in the *marae*, and in answer a number went down the beach; and it being now high tide, the *waka* was soon far up out of the influence of the sea.

"On their return, the old *rangatira* called and said, "Let us meet in the *whare-manu-whiri*." When the *kapara* torches had 1310
been lit in the *whare*, and the people were assembled, he said, "What must be our policy? The *pipi-wharau-roa* has indeed come to us, singing '*Whiti whiti ora*', but who can therefore predict that the warm days of life are at hand? Perhaps the young men of Maunga-whau are even now roused to anger, and to-morrow may stand in our presence; for without doubt they have cause for jealousy, seeing that their highest-born is with us. This is the only time when we shall be able to hold a council."

"One young *rangatira* arose and said, "Was it I who dragged 1320
the grand-daughter of HOTU-NUI to this place that I should

stand in dread of the weapons of those young men? Even let them come with their weapons of war.''

'' ''Of her own accord has she come,'' said another; ''let her then harvest our crop,'' by which he signified, Let her lead us in battle.

''The young *rangatira* to whom the father of PUHI-HUIA had given his *mere* said, ''Here is '*Kaho-tea*', the weapon of the father of PUHI-HUIA. He gave it to me as a pledge firmly binding the peace now existing between them and you, my grandfathers. This token PONGA has not heeded: he has utterly disregarded it by stealing from her parents the noblest born of our hosts. Why should I heed the fact that a *taua* will surely be sent from Maunga-whau? I am but one of many, and can wield but one weapon. Had the transgression originated with me, I must needs take part in the broil; but as the evil has come through the act of a distant one, a man of low rank, why should I stand before the weapons of the offended ones?''

''One of the young *rangatira* who had visited Maunga-whau arose and said, ''When I and my friends sleep in a *whare-puni*, and one of us, being visited by an *atua* is infected by him with a disease, he is not alone the sufferer, but all in the *whare* suffer from the same infection. Even so in this instance; though PONGA be blamed for the wrongful act, all we who visited Maunga-whau must suffer by implication. We know, too, if a *hapu* condones an offence, it is as though it commits that offence.''

''A considerable time was occupied by the speakers, some of whom approved, and others condemned, the action of PONGA. When all had spoken, PUHI-HUIA arose from the side of PONGA, and said, ''O my ancestors and fathers, why heed ye me, who am of low birth? The power being yours, you have the right to speak. But the evil of my coming, if it be evil, did not originate with PONGA; you yourselves were the cause of my having taken the action now condemned. You allowed PONGA to visit the *pa* of my parents. Were you indeed blind, that you failed to perceive in him that which I have perceived, and for which my heart has gone out to him? Had he not come, and had any one of the other young *rangatira* asked me to return with him, I should not have hesitated in my answer, but should have said 'I will not come.' They are of high birth; and what am I? You have ensnared me. You allowed your most noble-looking youth to come into my presence: my heart approved of him; and what the others had never obtained even by repeated solicitations, he obtained without uttering one word! As my love originated in me, so did my action also; but the evil that incenses you is of your own origination. Why did not you keep Ponga with you, wedding him to a daughter of your district? But you held him up to my gaze. I love him, and I shall take him for my husband. Am I the first and only woman who ever selected her own husband, and braving all consequences, took him as her own?

" "Yet of most of what you have said, I approve; and, though I am but a woman, if to-morrow the *taua* of which you speak should rush into this *pa*, I will confront them with grimaces. And though I am but one, and Ponga is but one, should the *taua* come, and you sit still and in silence,—what then! do you suppose I shall return to my home? No, indeed; for my adhering to Ponga is this; that I do not fear to accompany him, even along 'Pae-rau', to the world of spirits."

"The head *rangatira* now arose, and said, "It is right, O *hapu!* you have spoken; and if I and my daughter are slain, it will be well. Who can order otherwise if you all turn away from us two, leaving us as food for the weapons of 'NGA-IWI' of Maunga-whau? Yes, go; depart to Wai-uku."

"Thus ended the conference for the night. And, as is the custom, no man might speak after the *ariki* had spoken. Those assembled dispersed to their various places of rest; and as they departed, some were heard to say, "The words of our *ariki* are just. If the young woman loves Ponga, let us support her in her determination; and should war follow—*kia toa!*—be brave!"

"In the grey dawn, each warrior, girded with his war-belt, took his weapon and sat in silence within the *pa*. Each knew the meaning of their *ariki* and leader when he said, "If I and my daughter are slain, who can order otherwise?"—for it signified that he would not allow PUHI-HUIA to be compelled into any course of action repugnant to her; and should a *taua* appear he would not allow her to be taken, but the 'NGA-TI-KAHU-KOKA' should be valiant to retain her.

"Thus they sat, too, after partaking of the morning meal, gazing eastwards over the waters of Manu-kau. Scarcely had the sun reached mid-heaven when a *waka* with full crew was seen aproaching Tipi-tai, passing close to Paru-roa, and to Pu-ponga, crossing the stream towards Tipi-tai, when all on board could be distinctly seen.

"The people of Awhitu sat silently within their *pa*. The gates were closed and lashed securely, whilst the *toa* proved in many battles sat, unseen by the coming foe, on the outside of the palisades. The *waka* nearing the beach below, PUHI-HUIA went down to meet it; and when she was observed by those on board, she commanded, "Cease paddling towards me, and remain where you now are." They obeying, she asked, "Who is to support you, who have come as the advance guard?"

" "All our *hapu* is paddling in our rear," they answered.

" "And what is the object of your coming?"

" "That you return to your home."

" "Do you return," commanded PUHI-HUIA; "return and say to the *hapu* that should they come, they shall see me only as you now see me; but that I will not return alive. Do not, by war, send the people along 'Pae-rau', to the world of spirits, but let my death be the only death. My husband Ponga and his *hapu* will not sit in silence, but will speak. Return and say to my ancestors and to my fathers that they and this *hapu* are one branch of the family of the same ancestor: that I have found for myself that which I love, and shall hold to, even to the dark world. Not yet am I the wife of Ponga; but if when the moon is full my parents and my *hapu* will visit this *pa* in peace, a feast shall be prepared: but should they come guided by the god of war, theirs be the blame for my act, for they shall not take me hence alive. I will meet them in 'Reinga'."

"She turned, and again ascended to the *pa*, observed by all those in the *waka*. When she was lost to view the prow of the *waka* was turned away from the *pa*, and they paddled away, crossing to Pu-ponga and on to One-hunga, across the rapid currents of Manu-kau.

"The words of PUHI-HUIA, whilst she stood speaking with those in the *waka*, were clearly heard by the people in the *pa* above; and when she spoke of her constant affection for Ponga the women exclaimed, "Even so! such is the constancy of the nobly-born: she will rather descend to the gloom of 'Reinga' than leave the man she loves. The hearts of such as she are never fickle: even as the brave hearts of their ancestors in battle, so, in love, are the hearts of the daughters nobly born." Thy sat in silence as she came and resumed her seat at the side of Ponga.

"Those in the *waka* returned to Maunga-whau, and delivered the message given by PUHI-HUIA for her *hapu*. It was heard in silence; but at night-fall they assembled in the *whare-manu-whiri*. The *kapara* torches, made from the resinous wood of *kahikatea* or *rimu*, were lighted, and the young *rangatira* of high birth sat together at one end of the *whare*, where they held a long conference, the rest of the people sitting in silence.

"One of the young men gave a loud cough, attracting the attention of all present. He arose, and said, "My ancestors and parents, my words may not be the words of wisdom, but that which my hand has cultivated must be left to me. For many seasons have I nurtured that for which my heart was inclined; but when that I valued had reached its full growth, its perfect bloom as of the warm days of *Raumati*, so that is was admired by all—then came my junior in rank and birth and took it away. Why should I not feel anger in my heart? You my elders have seen and have felt the joys of life; will you not allow us to enjoy the same?—Permit us, then, to go yonder, and by force remove our most valued one."

"As he sat down, another young *rangatira* arose and spoke. "I have noticed the flocks of *kaka*," said he, "which are snared and taken on the hills near Wai-uku. With some flocks there is a red *kaka*, a *kaka-kura*; with others there is not one. I have accompanied those of the 'NGA-TI-KAHU-KOKA' in their expeditions for taking these *kaka*. I have sat on the hills awaiting the arrival of the flocks to their feeding-ground; and in some I have seen a *kaka-kura*, but not in others. When the flock that first arrived again took its flight, going southward towards Kawhia, the *kaka-kura* that came with it stayed behind; but when the second flock took its departure, with it went also the *kaka-kura*. The ancestor of the 'NGA-IWI' is also the one from whom the 'NGA-TI-KAHU-KOKA' derive their origin: there was but one woman, noble both in birth and in appearance, who dwelt at Maunga-whau, but who now dwells at Awhitu. Was it wrong for the *kaka-kura* to fly with the second flock?—I have seen that to which the last speaker has alluded, and it is proposed that PUHI-HUIA should be forcibly brought to her home. She will not agree. If she has determined to act, then as she has determined, so will she act, though death ensue. In speaking of the dead, I speak not as a *toa*, but as a child fled from the breast: yet the line of action I counsel, that is the line whose result will accord with our desires."

"Now arose one of the female attendants of PUHI-HUIA, being herself of noble birth. "I am one," said she, "who was an attendant on PUHI-HUIA, the nobly-born, and I know what she has said. Of what worth is the speech of these two young *rangatira*, O *ariki*?—for neither dared speak to PUHI-HUIA. One of our youths did dare, but to him she would not listen,—no, not in 1490 the least would she hear his words. Have not we her attendants bantered her, saying she might have whom she chose of Maunga-whau, or of Hau-raki?—but to none of these would she listen. Her heart is that of a woman, but her determination is that of a man. Nothing will deter her from her purpose; nor will she leave PONGA and return to us."

"The *korero* had not ended when dawn appeared; nor did one adult of the *hapu* sit silent, but all spoke as they thought on the point in discussion. Most were against any forcible attempt, but advised acceptance of the invitation to the *hakari*, to the 1500 marriage-feast; but there were also many who urged that the *pa* at Tipi-tai should be attacked, and PUHI-HUIA brought back to her own *hapu*.

"At day-dawn the mother of PUHI-HUIA arose. "The mind that swayed the actions of her progenitors is the mind controlling those of PUHI-HUIA," said she. "I am a descendant of HOTU-NUI. I was not one to whom my *hapu* said, "O daughter! such a one is to be your husband." There were many young *rangatira* to whom my parents directed my attention, but not to one of them did my heart incline. My *ariki* with whom I live was of my own 1510 seeking and my own choice. No feast was given when we took each other: my brothers were defied. They had proposed a man of their choice as my husband, but him I would not take. The home of my *hapu* was at Taka-puna; the one I loved was of the people who dwelt at Raro-tonga. At that time the people of Maunga-whau and of Awhitu were at war. We crossed from our *pa* to this place, to Maunga-whau, and went on an expedition to fish for *mango* in Manu-kau. We met the people of Raro-tonga proceeding to the same place, with the same object. Paddling to the fishing-grounds, we were attacked by the 'NGA-TI-KAHU-KOKA'. 1520 A battle was fought. At that time my beloved was a mere youth, who had for some time dwelt with his grand-parents at Wai-kato. He had just returned home, and the lines of the *moko* had but newly been punctured;—yet how daring was the one I loved;—how bravely he fought. Seeing him, my heart was bewildered; my spirit was insensible to all other influences. We met, we smiled each to the other; we conversed together, one heart returning a like affection for the affection given by the other. I came to this *pa*, to Maunga-whau, and where he dwelt, there I dwelt also.

[1514] Taka-puna, Mt. Victoria. **[1515] Raro-tonga, Mt. Smart.**

" "On the night of the day on which we arrived here, I went to the *marae* and called aloud to the people. 'I will not hide the secret', said I; 'I will have my husband whom I found at Puponga. Here in this *pa* I take him as my husband, though he is of Raro-tonga, and I am of Taka-puna. The meaning of my words is not unknown to you.' Having proclaimed aloud my intention, all that ancient custom required of me to do, I had done, and I dwelt with him as my husband.

" "The people of Taka-puna and of Raro-tonga, hearing this, were enraged, for the usual feast of betrothal with speeches, the *hakari pa-kuha*, would not be held. A *taua* came speedily from Taka-puna: but rushing with wild cries into this *pa*, they found it deserted by all saving a few old and decrepit people. The others were away attending to ordinary avocations; some gathering *pipi* at Onehunga, others fishing in the waters of Manu-kau, others spearing and snaring birds at Titi-rangi, others collecting *kuku* from the rocks of the sea-coast. The *taua* plundered the *whata* containing *kumara*, also the *pataka* where dried *aruhe* was stored; they took, too, the *hinaki*, and the large nets with which *kanae* are drawn from the sea. As they were leaving the *pa*, they were met by a *taua* from Raro-tonga, which had come on a like errand, but there was nothing left for them to seize. They uttered threats and speeches of war to the old people, and returned to their homes.

"I and my *ariki* dwelt together: and now that PUHI-HUIA has acted for herself, can I be angry that she has followed the example set by me? She will do as she has said. We are told she has said 'Should they come guided by the god of war, theirs be the blame for my act, for they shall not take me hence alive. I will meet them in 'Reinga'.' She will do as she has said: there is no power that can command her."

"The mother of the young *rangatira* who first spoke now arose and said, "The words of the mother of PUHI-HUIA are true, and the young *rangatira* of this *pa* are without reason. PUHI-HUIA has ever been with us, yet not one of our young men has dared venture into her presence, or to speak to her. Ye are indeed men without valour, and void of daring. Do ye deceive yourselves that a woman will take for her husband men whose faces are without *moko,* and whose hearts are without boldness? What gives to PONGA his noble appearance? It is the *moko*; he is a

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[1540] hakari-pa-kuha, A.H.M., IV., p. 151, l. 2 of maori part.
[1549] kanae, mullet.

man amongst men. Yes, it is right that ye should lose this young woman of noble birth."

"Others spoke; and in the end the young people agreed that, as PUHI-HUIA had discovered one to her own liking, she should be allowed to take him, the *hapu* submitting to her choice.

"When the morning meal had been eaten, and before any of the people had gone to their daily labours, an aged *tohunga* stood up and cried, "Behold the infatuation of this people! We are invited by PUHI-HUIA to a *hakari*, a feast, and meditate if we shall not instead launch on war! Why do we wait? Are we all of us *wainamu* to *mango* that we cannot eat it with the savoury *kumara* in *Raumati?* And do not you feel a longing to smell the savoury scent of the flesh of *mango* permeating your breath?—My word is, send a messenger to PUHI-HUIA, and say, 'When the moon is full we will be at Awhitu, according to your invitation.' "

"Al! the people now agreed to the proposal thus made; but the mother of PUHI-HUIA said, "I and my *taua* will set out for Awhitu." She went to her *whare* and took her most valuable *kakahu*; her *taha* of oil; down of the *toroa*; white-tipped tail-feathers of *huia*; *kahu-kiwi*, beautiful garments into which feathers of *kiwi* were closely knotted; and all that was then esteemed of value. She put them into a basket, and calling one of her attendant females, bade her carry them on her back. She went to the gate of the *pa* and called, "O daughters! O women! our day is this. To Awhitu, to Awhitu!—And you, O men! you would be unable to act as my *taua* of women will act!" The women of the *pa* crowded around her; the aged, the mothers, and the *kotiro*, the girls; and of these, thirty twice told passed through the gate of the *pa*, going towards One-hunga.

"Launching a *waka*, they paddled away down towards Awhitu. No word was spoken, nor song chanted. On they went, till they had gained the mid-channel between Pu-ponga and the shore at Awhitu. The day was calm: the mother of PUHI-HUIA stood up in the stern where she had sat steering the *waka*, and in a loud clear voice called to the people of the *pa*,—"O ye in that *pa*," were her words; "ye who are in the *pa* at Awhitu! gird your war-mats about you; tighten them with your war-belt; take your weapons in your hand: I, the enemy, am here!"

"At the dawn of day, when this female *taua* had set out from One-hunga, the occupants of Awhitu had arisen early and

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[1580] 'wainamu to mango'—unable to eat dried shark.

partaken of food, preparing themselves for war. Sitting in silent expectation, awaiting the appearance of their late hosts, now their foes, they had seen the *waka* coming from the direction of One-hunga. They surmised it to be manned by male warriors, for they swung their paddles like males, and their mats were fastened by belts around their waists, leaving arms and breast bare. When the *waka* was first seen by PUHI-HUIA, she said to Ponga, "Let us go yonder." They descended to the beach, PUHI-HUIA leading, and went westward to a high cliff, whose base was washed by the surge of the sea. She ascended the steep path to the top, Ponga following in silence. They sat down, and the *waka* came on. When close inshore, the mother of PUHI-HUIA again stood up and called to those in the *pa*, "If you hide yourselves, what can you gain? If you come and stand in view, what can you lose? By the time the sun of this day has set, you may again be at Maunga-whau."

"When PUHI-HUIA had discovered that the crew was all women, she said to Ponga, "All who can now be seen in the *waka* are women; but men may be lying hidden in the *riu*. Had all been men, they should not have taken me, as over this cliff I would have cast myself to death. I will not return alive to my parents." She arose; and calling to those in the *waka*, she said, "Paddle this way. I and my loved, my *ariki*, are here."

"She held a *taiaha* in her hand, a *tapu* weapon, an heirloom of the ancestors of Ponga, handed down from past generations. The *waka* was now as though lying at anchor. Not one of the occupants of the *pa* had been seen or heard; nor had any come outside; but they were looking out between the palisades, watching PUHI-HUIA and those in the *waka*. Again the mother of PUHI-HUIA called out, "Come out from behind your defences. Why did you rob me of my *kotiro*, of my daughter? What have I of yours that you should take from me my *kahu-rangi*, my jewel, to wear on your breast? Come from your defences, that we may fight our battle."

"Those in the *pa* kept perfect silence. Had the words been uttered by a man, with alacrity would the challenge have been accepted; but who would dare to battle with a woman of supreme rank, and of the 'NGA-IWI' at Maunga-whau? Hence those in the *pa* were silent.

"PUHI-HUIA again spoke, and said, "Have I not before said that I shall not meet you again in life, but that if you persist in this your determination we shall meet on 'Pae-rau', the path to the world of spirits? Do you then persist? Why, too, dare you blame the 'NGA-TI-KAHU-KOKA' when I, the sole cause of your anger, am here? Remain in your *waka*; but send your female friends on shore that I may do battle with them. If I am slain by them, then take my body home in your *waka*; but should I conquer them, do you return: in either case the *tangi* shall be heard. I will not be taken home alive by you, but will live with the one I love."

"Some of those in the *waka* then removed their upper garments; and girding their inner ones tightly with their belts, they sprang into the water and swam to the shore. They were *tama-hine*, single young women, and each took a war-weapon in her hand; one a *taiaha*, one a *tewha-tewha*, one a *mere-pounamu*, one a *mere-paraoa*, one a *tao-poto*. Reaching the shore, they seated themselves in a line at the foot of the cliff, from which PUHI-HUIA and Ponga now descended, she saying, "Follow me, and behold my death." They came near the line of young women, when Ponga sat down, and PUHI-HUIA removed one by one her *kakahu* and her inner garments, but keeping her inner *maro* of *karetu* bound round her waist with a girdle. In her hand she held the *taiaha*.

" "Here am I, the person for whom you have come," said she.

"The young woman holding in her hand the *mere-paraoa* arose and came towards her, and with her weapon she made a blow at the head of PUHI-HUIA. PUHI-HUIA parried the blow, and with the tongue-end of her weapon she dealt her antagonist a blow on her girdle which took her wind and caused her to retire breathless and disabled.

" "Let another come forth," said PUHI-HUIA.

"The young woman with the *tao-poto*, the short spear, came forward. She made a thrust which PUHI-HUIA parried, striking in her turn the shoulder of the young woman, and taking the power from her arm. She also retired.

"Again PUHI-HUIA was confronted, this time by the one armed with the *tewha-tewha*. She aimed a blow, which was parried, but the weapon struck slightly the lower fringe of the *maro* worn by PUHI-HUIA. This being observed by the young women, by the *tama-hine* from the *waka*, they raise a cry of exultation. Again she aimed a blow at PUHI-HUIA, who, parrying it, dealt with her as with the first, so that she fell doubled on the sand.

"Now the young woman armed with a *mere-pounamu* advanced: but the *mere* was new, and lacked the cord by which it could be tightly held. She grimaced, and she glared, and aimed a blow at the head of PUHI-HUIA, who, with a left-handed parry with her *taiaha,* dealt her antagonist a severe blow on the hand, causing the *mere* to fly from her grasp. The weaponless one retired discomfited.

PONGA had all this while been sitting behind PUHI-HUIA, his mat over his head; but those in the *pa* and those in the *waka* had witnessed the manner in which PUHI-HUIA had disposed of her opponents. After the last encounter, the mother of PUHI-HUIA stood up in the *waka* and called to her daughter, "*E ko!*—O young woman! cease now: all those have been beaten by you: return now with me to your father."

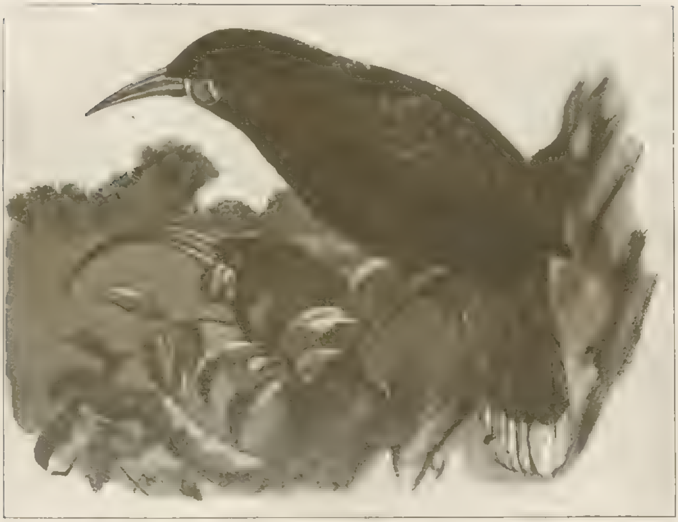
"PUHI-HUIA said nothing but these words;—"Will KUPE return?" signifying that as with a *taua,* so with her; when once on an expedition of war or of discovery, such enterprise will not be abandoned until that which is sought has been obtained.

"The mother then addressed those in the *pa,* saying, "O ye in the *pa,* who have thus kept silence, by which path shall I come? How shall I gain a place on the *marae* of your *pa?*"

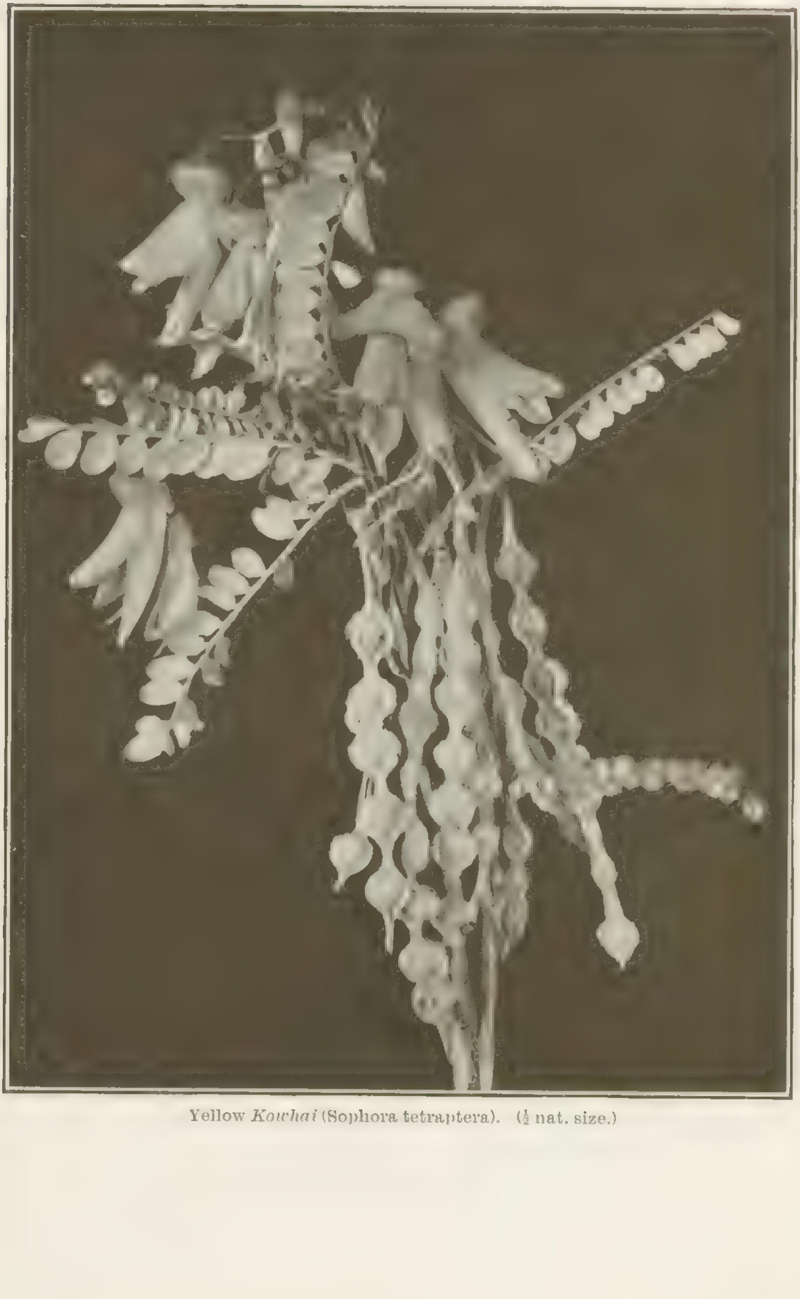
"The old *rangatira* who had received PUHI-HUIA came from the *pa,* and called, "Come! welcome! I will make a path for you: I will remove part of my palisades, of my *peke-rangi.* If you come by the authority of *TU',* the god of war, you must dare to make a road for yourself: but if you come by the authority of *TAHU,* god of peace and of plenty, I will do as I have said, and open a road for you over the ditch and the *peke-rangi* of my *pa.*"

"Again the mother spoke: "Have you seen the warrior-spirit of your grand-daughter? Gods in war were her ancestors; and do not her acts declare her to be the inheritor of their power? Even though *TAHU* be her guide, naught of what she determines remains unaccomplished. Remain here. I will return to my people; and when the moon is full, on *Rakau-nui,* the sixteenth day of MARAMA, I and my people will be here to partake of the *hakari-pa-kuha,* the feast given when she takes PONGA as her husband."

"No sooner had PUHI-HUIA heard these words of her mother, than stepping forward and pressing her nose to their noses, she performed the ceremony of *hongi* with the *tama-hine* lately vanquished by her, and then with the others who had swum ashore. Waving her hand to PONGA she said, "Let us go to the *pa;* you follow as my rear-guard." The *waka* turned, the young women embarked, and the female *taua* returned to Maunga-whau.



Huia (Heteralocha acutirostris). ($\frac{3}{16}$ nat. size.)



Yellow *Kowhai* (Sophora tetraptera). (½ nat. size.)

"The people at Awhitu now began to catch such fish as were in season, the cold days being at hand, in whose frosts the gleaming savoury *hiku* is found stranded on open beaches.

"*Patiki* were netted by day, and speared at night by men wading in the shallow waters and bearing glowing torches.

"Shoals of *ihi* were taken in seine nets (*kupenga*), and great numbers of *moki*, a fish that will rarely take the bait: *moki* may also be taken even in cold *Hotoke* by set nets, but its flavour is best when the *kowhai* flowers and the warmth of *Rau-mati* increases.

"At the northern rocky shores of Manu-kau, brilliant yellow-sided *ara-ara* were taken from their feeding-places amongst the rocks in shallow water; beautifully coloured *hoka*, too, finest in *Hotoke*, were taken with hook and line in water of from ten to fifteen fathom in depth.

"*Kanae* were taken in countless numbers by men wading into the surf when the tide began to ebb, hauling after them a net, held at the shore end by others wading in the shallow water. Sweeping along the beach, those at the outer end then waded shorewards, enclosing rich-flavoured *kanae* in shoals, and lesser numbers of *patiki* and other flat fish, *papaka*, and occasionally small *mango*. So great at times was the weight of fish that the net would burst, though at the bellying the meshes were made closer, and the cord thicker and stronger to allow for the strain. *Kanae* were also taken on moonlight nights by men paddling *waka* along the tidal rivers, the fish, frightened by the splashing, leaping into the *waka*. The Awhitu people anticipated pleasing their visitors with the *kanae*, as those caught in the western waters were larger and of better flavour than those from the eastern shores.

"Great seines were also cast by many *waka* in the sea for other fish. At times these nets were five *maro* deep and three hundred *maro* in length, having special names. Different families wove parts, and all were then strongly joined together, forming a net of great size. When not in use, the various nets were stacked in heaps, thatched to protect them from the weather.

"Numbers of *mango* were caught at Pu-ponga and elsewhere, and hung to dry on long poles, one above another. Of some *mango*, the liver, if eaten, caused the skin to peel off.

[1739] hiku, frost-fish.
[1740] patiki, flounders.
[1742] ihu, gar-fish.
[1748] ara-ara, trevally
[1749] hoka, red cod.
[1752] kanae, mullet; erroneously herring.
[1768] Cook, quoted by Colenso, Trans., XIII., 43.

"*Tuna* were at this time descending the rivers, but thousands had already been taken in *hinaki*, sunk at the mouths of permanent weirs made of strong palisades sunk in the bed of rivers, with close interlacing of rods and rushes. Such weirs would belong to certain families; and no *tuna* could be taken there by others except with permission of the owners. In the stores were dried *tuna-heke*, the prized blue *tuna* kept at times in wicker baskets and fed until of sufficient size; also delicious *puhi*; fat *whitiki*, found only in swamps or sluggish streams; black *taringa-poki-poki*, found in rapid streams, and many others. Young transparent *tuna*, too, caught in pointed wide-mouthed baskets sunk at the heads of falls up which, when the *kowhai* flowers, the young fish wriggle in uncounted numbers, had also been dried, pressed into cakes and stored.

"They dug *aruhe*, abounding in nutriment in the early days of *Raumati*; frond-stems of *mamaku* were gathered and baked, also the soft inner part of the stem, the tree dying when cut. The long white roots of *panahi* were with great labour dug, dried and stored; and in the damp shady forests were gathered the tuberous bulbs at the roots of *para'* ferns, which, though highly esteemed, must be cooked for a long time before palatable.

"Shell-fish were collected, the men dislodging with their feet those obtained from deeper water; they were dried and strung on flax for storing: from the rocks was detached the black *paua* in its iridiscent shell; its roe is a cause of flatulency.

"*Kiore* were trapped in the forests, where they make their nests in the drooping dry leaves of the *ponga* and other such sheltered places. They were caught in pits, wider at the bottom that at the top, roasted berries of *hinau* being scattered on the floor. Finding easy access to this much-liked food by means of a log leaning from the side to the floor, the *kiore* would soon become accustomed to the pit; and when the log was removed, down they leaped, enjoying the dainties. But alas! the hunters must help them out again. Long narrow tracks of great length too, would be cleared in the forests, along which were set baited traps; or they would be set along any path constantly used by the *kiore*, when no bait was necessary. The snare was a loop at

[1776] The mystery of the spawning and breeding-place of the eel has been solved. So far as the European eel is concerned the spawning-place is at a depth of 550 fathom in the Atlantic near the British Isles and S.W. Europe. Larvæ called leptocephali, formerly classified as distinct creatures, are the first form, which in six months changes to the two inches long elver.

[1786] elvers.

[1803] Trans., X., 239.

[1806] For preparation of kiore (native rats) see p. 22 line 250. They were cooked entire: as Colenso writes (Trans., XXIV., 461) 'The contents of its stomach (being a frugivorous animal) were also eaten, much as in England those of a woodcock or snipe.'

the end of a rod of *kareao* or other elastic wood, which was firmly fixed in the ground and bent so that the loop hung before an opening in a small palisade built across the path. The passing of the *kiore* through the opening released the rod, which springing up pinned the *kiore* with the looped snare against a double arch above the opening. *Karakia* and ceremonies ensured the efficacy of the traps; and further to ensure success, when hunters went out they never mentioned the *kiore* by name, but called him 'the fellow', lest he should be warned away. Nor was he altogether ignorant of the purpose for which the traps were there, as is seen by this joyous song of the forest-*kiore* as they sat in the tree.

> "First kiore. "E kiore e! let us two descend."
> "Second kiore. "Why should we two descend?"
> "First kiore. "To gather up the tempting baits for us to eat."
> "Second kiore. "What are those tempting baits?"
> "First kiore. "Sweet ripe fruits of miro and kahikatea."
> "Third kiore. "Hi! Fudge! I am but come from below, O my friends! and down there is the fear and the trembling, O my friends!—the spring of the snare resounds with a click—my neck is caught and held fast—I can only squeak 'Torete! Torete!'—Be assured I will not go below, seeking those tempting baits. Oh no! alas!

Growing as they do at the extremities of the long thin branches, the *kiore*, though expert in climbing trees and in running up and down the hanging vines, were unable to reach the fruits of the *kahikatea*, and longed for those below.

"At this season the berries of the *horo-pito*, the *matai*, the *totara* and *rohutu* were ripe; *kukupa* were speared or snared, preserved in their own fat, and stored in calabashes, as were *kaka*, *tui*, *tieke*, *korimako* and *kaka-riki*, and small birds of other kinds; *kiwi* and *kakapo*, too, were hunted with *kuri*.

"Each well-known *kaihua*, or tree where birds were speared and snared, had its special name, and its special owners or occupants. It was during the expeditions for fishing and hunting that the father, or more often the grandfather, would point out to the young man the boundaries of the lands held by the *hapu*, teaching him the names of the various places, and their history: he would point out, too, the areas upon which certain persons would perhaps be allowed to take birds, but not *kiore*; others might take *kiore*, but not birds; others might visit the waters for fish, but might touch neither birds nor *kiore*; and so on.

"Hearing the noisy *kaka* and *kaka-riki*, one thought of the taunting song of the captive *kaka-riki*, with the replies of the *kaka* taunted:—

[1825] Colenso, Trans., XIII., 72.

" "O thou kaka, flying away there! give back to me my red feathers!"

" "My red feathers are mine own, indeed: did I not bring them from the sacred isle, from Motu-tapu, where they were given to me by **TINI-RAU?**"

" "Torete kaureke: torete kaureke:—O thou kaka, still flying away there! Tell me, whither art thou flying!—to Pou-tahi, where thou soon wilt sit, thy leg fettered with a cord?—to the hill-side grove where cluster the ripe ti berries?—or carriest thou tidings to "Iripa", thy mate already prisoner?"

" "Verily I will not answer thee!"

" "Here am I, standing with aching legs in the cage made by Toko-ahu. Here am I, both listless and tired out! Alas! The weary doings of the hot days of Rau-mati. Torete kaureke; torete kaureke!"

"The time of the feasting approached. Fine days were looked for: the elder people sang songs for pleasant days, no less than the children, who murmured charms such as this:—

" "Fly, fly away, O thou kotare, to the thick, long-leafed whara-whara; there snugly shelter thy wings, lest thou suffer from the rain.

" "The clouds are breaking—from inland: the clouds are breaking—from sea: behold, a clear sky—the rain is ceasing—the rain is over—quite cleared is the rain!"

"A day or two before the moon was full, a messenger was sent to invite the people of Maunga-whau to the feast, which was now ready. "On the day following to-morrow," said he, "the feast will be laid on the *marae.*"

"On the day appointed all the people, excepting only the most decrepit old men and women, left Maunga-whau; and as they approached the landing-place at Tipi-tai, all the Awhitu people arose, waving their garments and crying welcome to the visitors.

"They landed and drew up in a solid body on the sand, a number of men and women from the *pa*, naked as if going into battle, rushing with loud cries down the slope as if in opposition to their landing. Approaching the visitors, three young men left the main body of those from Awhitu to perform the ceremony of *taki*.

"Holding in their hands reeds representing darts (*kokiri*), they approached to twenty paces from the visitors; posturing, grimacing and feigning defiance, they appeared to oppose the advance of their guests. Louder and shriller sounded the welcoming cries from the *pa*, *Haere-mai! Haere-mai!* when suddenly the three young men discharged the reed darts full in the faces of the guests, turning and fleeing towards the *pa* with all speed.

"Nor was this action unexpected; for scarcely had they turned when from the ranks of the visitors darted three in pursuit, the

[1860] Colenso, Trans., XIII., 71.

[1863] Torete-kaureke. The common cry of the kaka-riki, or the chattering to itself when it sits in captivity.

[1873] As heard by us, this runs 'Rain, rain, go to Spain.'

[1874] kotare, kingfisher.

[1888] Maning, Old N.Z., 38; Colenso, Trans., XIII. 69.

whole body rapidly advancing in a mass behind them. Back ran the three, thus hotly pursued, and with their friends they reached the *pa* uncaptured—to have been caught would have been an omen of evil for the *pa*.

"So soon as these had reached safety, the three pursuers stood still, their companions, advancing with thundering sound, pausing as they came up to them. Here they knelt on one knee, gazing on their hosts. There was a sudden silence, all cries ceasing. After a pause, at a given signal the Awhitu people sprang to their feet and performed a *haka*. They grimaced, turned their eyes upwards so that only the whites were to be seen, thrust out their tongues, and made terrifying gestures. They roared out the chorus of the song, they stamped on the ground, they beat their thighs, they brandished their weapons in perfect time. An appalling sight.

"Their *haka* ended, up sprang the visitors as if with the action of a single man, and danced the return *haka*. Truly each *hapu* might say it was well that such fierce men were friends! The people of Maunga-whau having danced, both *hapu* joined in one great *haka*, terrifying to witness: at its conclusion, all passed on to the *marae*, where a speech of welcome was made by a *rangatira* of Awhitu, followed by a reply from a *rangatira* of Maunga-whau.

"The food-bearers now entered with the edibles for the *hakari-pa-kuha*, for the feast of betrothal, laying them down in a long heap. *Aruhe* roasted crisp was there; also *taro*, *panahi* and other roots; blanched heart of the *ti* and root of the *ti-kouka*; *para* and *mamaku* fern; and other vegetables in hundreds of baskets; of fish were brought thousands upon thousands of fat, oily *tuna*; *mango*; *kanae*, and others; *paua*, *pipi*, *kuku* and such shell-fish; *papaka* and *koura*: berries were there, roasted, or made into loaves such as *hinau* bread; also loaves of flowering *raupo*; birds preserved in their own fat were brought in innumerable calabashes, those intended for *rangatira* having carved necks, their ornamented supports being gay with feathers: for special *rangatira*, too, there were baskets of delicious cooked flesh of the *kuri*,

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[1918] The perfectly synchronous action of a large body of maori men, as in dancing a haka, or in paddling a war-canoe, or in ceremonies such as "Pihe hiku-toto", always commanded the admiration of early observers: so keenly were the maori people alive to the sense of rhythmic motion, too, that they often and adversely criticised the to us perfectly-timed rowing of man-of-war's men. This unison may still be seen in the popular, though modified poi dances. For their appreciation of finer tones (quarter-tones) in music, see Appendix No. 1 'On the Native Songs of New Zealand' in Grey's P.M., 1885 edition.

[1933] papaka and koura, crabs and cray-fish.

and *kiore* roasted whole. There seemed to be no end to the provisions. Enough were brought to pile up the stages for a *hakari*; the stages whose lowest is seven paces across, the others tapering one above another around a central supporting pole whose height is thirty paces, making a solid mass of food whose collection might be the labour of many seasons.

"An *ariki* of the Awhitu people, with a rod in his hand, stepped forward: and striking the huge heap of food, he said, "The food, the food for all the *hapu* of 'NGA-IWI' in all their boundaries;" thereby presenting the whole of the supplies to their visitors. The father of PUHI-HUIA arose; and with a rod he struck one end of the heap, saying, "The food, the food for all the 'NGA-TI-KAHU-KOKA'." Each family then took the food allotted to it, and the feasting began. Women and slaves set baskets of food before the people, each *rangatira* having his own basket or his own calabash of birds; but one basket serving three or four common people. Slaves too carried water, pouring it into the uplifted hands of persons of rank desiring it. All were merry as *tara-kihi*, chirping in the eighth moon.

"After the feast was over, the *ariki* of Awhitu arose; and going to a heap of treasures, he lightly struck them with a rod, saying in a loud voice, "These valuables, these valuables are for our ancestors who have gone to the world of spirits. These valuables, these valuables are for the *tohunga*, for the *ariki*, for the *rangatira*, for the father and parents of my daughter, of PUHI-HUIA." Having said this he sat down. The valuables were left in the *marae* till the evening, when they were distributed amongst the people of Maunga-whau by the attendants of PUHI-HUIA. And truly there were treasures to delight the heart: valuable *kakahu* of all kinds, woven from finest flax, and ornamented with feathers of birds; plumes of *huia* feathers; down from the *toroa*; scented skins of *huia* and *pukeko* for wearing in the ear or round the neck; anklets and bracelets of bones and shells; necklets of teeth of the *mango*, and of the long white curved shell called *hangaroa*; also of the shell *pipi-tai-ari*, which is so white that a man saying to a woman "Thy teeth are white as *pipi-tai-ari*" she conceives a liking for him; anklets there were, woven from flax with *taniko*, only to be worn by women of

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[1941] hakari. At a recorded feast there were 'upwards of 20,000 dried eels; several tons of sea-fish, principally young sharks; a large quantity of hogs; nineteen calabashes of sharks' oil; six albatrosses; and baskets of potatoes, sweet and common, without number. Quoted by Sherrin, 'Fishes of N.Z., 133. See Yate's N.Z., 139.

[1973] hangaroa, dentalium.

rank; satchets of moss; *papa* of feathers; ear-drops of polished *pounamu* and bone, and valued ear-drops made from the tooth of a *mako* caught at Tuhua and Muri-whenua. These teeth are extracted after the head has been cooked in a *hangi*, a round piece of *paua* is inlaid on both sides, and the tooth suspended from the ear by a narrow strip of skin from a *kuri*. Prized, indeed, are these ear-drops, handed down from generation to generation: if thus handed down, but no longer to be worn, a knot would be tied in the strip of skin, as is said in the lament,

> 'The string of the prized ear-drop is now firmly knotted.'

Valued *hei-tiki* were also there, each with its history. These worn round the neck warded off the malignant evil spirits of unborn children, the *kahu-kahu*.

"After the *ariki* had presented these treasures to the people of Maunga-whau, these were seen ascending the beach bearing provisions. They brought into the *pa* and laid in a heap dried *hapuku* and *tawa-tawa*; *tuna*; preserved *kiwi* and *kukupa*; *kiore* and *kuri*; *kaka* and *kuaka*. These were piled in one heap; and in another were piled garments and weapons of war; and in another, bread of *hinau* and *raupo*. The father of PUHI-HUIA arose, and with a staff he touched the heaps, saying, "Hearken, O worlds of darkness! and hearken, O worlds of light! Here are valuables for you, O ye gods, and ye ancients, and ye descendants of Hotu-nui;—here are possessions for you: and you, my child—here is your property: as you have left me, I sorrow and weep for you; but, O most valued of my possessions, as you must leave me,—go, yes, go! Had you gone to death, all would have been lost with you; but as the people of Awhitu are one *waka* of our ancestors, and we are another, then go, yes, go."

"PUHI-HUIA arose and stood where she had been sitting at the side of Ponga. "O my grand-parents! welcome!" she cried. "Come and behold the one who deserted you. But was the evil mine? Did I determine that Tiki' should be a man, or that AROHI-ROHI should be a woman? No: it was the act of the gods of whom you have but now made mention. Those gods are your progenitors; and if I now follow in the steps of AROHI', do I commit wrong? She took the man of her choice, and from her you are sprung, from her you receive your sacredness. If I have done wrong, she did wrong also: yet had she remained unwed, you were none of you here; not one of you would have

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[1979] On the mako, see Colenso, Trans., XXIV., 446.
[1986] Colenso, Trans., XIII., 67.

seen the light of this world. Or you having been born, had none of you taken wives or husbands, then I had never been born. But having been born, am I guilty of the evil? Is it wrong that I follow in your steps, taking as husband the man that I love?—It is good you have come to partake of the feast: for now I say my husband, yes, my husband is Ponga."

"The feast was given and accepted, the food was eaten. Night fell, and the people of Awhitu and Maunga-whau joined in the games of those days; the *haka*, the *kani-kani*; and on the following morning the 'NGA-IWI' left for their home.

"PUHI-HUIA bore a son, who was a *tua-tahi*, an only child. When he had almost reached puberty, the time when a youth begins to take the part of a warrior and has his skin adorned with *moko*, some of the *hapu* who had gone to Wai-tara to exchange food for garments were killed and eaten. Warriors were sent to obtain *utu*, to avenge the deaths of their kinsmen, twice fifty going by the sea-coast, and half the number by the Wai-kato. The latter, who intended to join an equal number then living with friends, had Ponga with them: they reached Mokau, and Maro-kopa, when all tidings of them were lost.

"The son of Ponga was now a young man. He and his mother determined to search for their *ariki*. They went up the Wai-kato to Mokau, and returned to Kawhia, and went up the Kawhia river. Here they were seen by a *kukupa*-spearing expedition, who tried to induce them to abandon the search for Ponga; but their attempt was in vain.

"From that time all tidings of PUHI-HUIA and her son also were lost. They were lost, they are still lost. This is the lament, the *tangi*, PUHI-HUIA sang for Ponga:—

> " "How grand the mountain Piki-horo looks! How shall I weep, and tell my sorrow for thee, O Ponga? Oh, onwards let me pass. I now have death on me,—and feel a dread and darkness resting on my widowed bed,—Oh me!
>
> " "See here, the cliff o'er which I cast myself,—and then O home! I shall be lost to thee; I shall be lost to thee, O sacred Uru-hara-keke, and also to the one who more than parent was."

"She went in sorrow to the world of spirits, dear children;—alas! she went in sorrow."

And so affected was the motherly heart of RAU-MUMU, and the hearts of the young women, that tears lay on their cheeks. Sobbing, they mourned in a *tangi* as if PUHI-HUIA had indeed been a loved daughter of the one, and a dear sister of the others.

CHAPTER XXV.

CEREMONIES AT BIRTH AND NAMING.

The day following, there was a hurrying amongst the female friends of PERA, the wife of TARIE, for it was known that she was about to become a mother. As this was her first child, she took with her to the *whare-kahu* a favourite attendant; and as the two went to the clump of *whau* trees beyond the palisades of the *pa*, the women gathered in a group, the younger ones listening to the conversation of their elders.

RAU-MUMU was among them; and being the sister of TARIE, she was listened to with attention as she spoke of omens regarding the coming child.

"I was with PERA when a *whe* alit on her bare left arm," she was saying; "and I could see by the kind of *whe* that the child would be a male. That omen, too, followed a dream of TARIE; for he dreamt that he saw lying on the ground human skulls ornamented with feathers of the *kotuku*—a sure sign that his wife had conceived, and that the child would be a boy; if a girl, the plumes must have been those of a *huia*."

"A dear son was ardently desired by PERA, as I know," said a friend.

"Is it not ever the wish that the first-born should be a son?—unless, indeed, a daughter is desired as an alliance between families or *hapu*. But so ardent was the longing of PERA for a son that she has stood over the *whenua*, the placenta of a male child newly born, and that is a great aid to the fulfilment of such a wish. The *whenua* was afterwards burnt, as is customary, lest it should fall into evil hands, and the mother or child be weakened if not killed by *makutu*."

"They say there is a tree, a *hinau*, which has great powers over barren women, causing them to conceive; but perhaps it is a fable."

"It is the very truth," said RAU-MUMU, "as I have heard PARE' say; he too having met and spoken with men born through the *mana* of that tree. The barren woman desiring a child must,

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[4] whare-kahu, house or place for confinement.
[12] whe, mantis, Best, Trans, XXXVII., 102.

under guidance of the *tohunga*, perform certain ceremonies: and if she then embrace the tree she will conceive. It is strange, too, that should she have embraced it on the male side, the side towards sunrise, she will have a son; if on the other side, a daughter."

"How has such *mana* been communicated to a tree?"

"Is not a tree the child of a god, of *TANE'*?" said RAU-MUMU: "and did not *TANE'* beget trees as offspring? But it is said that a daughter, called KATAKA, was born to *TANE'* yonder in Hawaiki; and her *iho* was taken to these lands, to Ao-tea-roa, by IRA-KEWA, riding on the back of a *taniwha*, and placed on a tree—as is sometimes done to this day. *TANE'* afterwards coming to Ao-tea' in the *waka* '*Mata-tua*', it chanced that, journeying in the interior, he sat down to rest in the shade of a tree, of a *hinau*. Stretching out his hand to pluck of its fruit, a voice fell on his ears: it seemed to come from the tree, yet he could see no being in its branches. With surprise he heard the words, "Do not eat of me, for I am the *iho* of your child, of KATAKA. He refrained from touching the fruit; and another child being born to him, he hung its *iho* also on the tree, uttering this *karakia* whilst so doing:—

"I am here suspended that I may cause children to be conceived."

The tree was thereafter called "*Iho-o-kataka*"; and if at the present time the *iho* of a child is buried under a tree, that tree is called the *Iho* of so-and-so."

"But such trees have not all the same *mana*?"

"Nor have all men the *mana* of *TANE'*," answered RAU-MUMU.

"Is it true that when TARIE brought her *whio* she ate only of the neck and the wings of the bird?"

"It is not true that TARIE brought the birds, for they were with much difficulty snared by my husband, by PARE'," said RAU-MUMU; "but that the wings and neck only were eaten by her is true, and that strengthens the omens regarding a son; for if the child were a girl, she would have eaten of the body also. *E!*" continued RAU-MUMU with a sigh; "were I to conceive again, certain I am that I would bear girls, however the wind should blow; for I could not be content with the neck and the wings. But it is strange that PERA, being fond of *parera*, and of *tui*, should bear a child who is afraid of those birds, awakening a liking for a poor bird like the *whio*."

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[41] Trans., XXXVII., 95, [65] Trans., XXXVII., 101

"Hard fare may breed a hardy child."

"But to dislike *tui!* Yet she felt that dislike, so knew the child was afraid of it;—and she was fond of that dainty as I am."

"What would result should a woman persist in eating against the inclination of the child?" asked a young woman.

"Who can say what would not result?" answered RAU-MUMU: "should you, young woman, laugh at the grotesqueness of a *teko-teko* when you bear a child, be assured your child will be as ugly as the cause of your mirth. There was a woman who, during pregnancy, was shewn some curious *maurea*, a red grass growing on Tara-wera; and though her daughter, born soon after, had in growing up an abundance of black glossy hair, there was a red strand in it, caused by the mother seeing the *maurea*."

"Which, then, is to be preferred," asked the young woman; "sterility, or motherhood?—for from one, there is intense aversion, and in the other, hardship and danger."

"Where is there no danger? But whilst the evil *atua KORO-KOI-EWE* and his demon attendant cause the woman great suffering, HINE-TE-IWA-IWA, being invoked, breaks their *mana*. She it was who, at the difficult birth of TU-HURU-HURU, composed this *karakia*, since used by all women in protracted labour:—

> " "Weave, weave the mat, couch for my unborn child, which couch will be flooded with water: **RUPE** and Manu-mea will be flooded: my couch and my offspring will be flooded: I shall be flooded with water, I shall be flooded; my husband will be flooded. Now I step upon the mat. The matiti-kura to **RUPE** above, the matiti-kura to Toroa above, the matiti-kura to Takapu above, the matiti-kura to cause to be born my child now one with myself.
>
> "Stand firm, turu-turu of Hine-rau-wharangi, stand firm, turu-turu of HINE-TE-IWA-IWA, stand by your tia, Ihu-ware-ware, stand by your kona, Ihu-ata-mai. Chide me not in my affliction, me HINE-TE-IWA-IWA, O **RUPE**.
>
> "Release from above your hair, your head, your shoulders, your breast, your liver, your knees, your feet, let them come forth. The woman with visage of night, she will cause you to stretch, she will cause you to rise up.
>
> "Let go ewe, let go take, let go para-para. Come forth."

This, and other *karakia* known to the *tohunga*, are certain to overcome difficult labour. But what are these pains when we think of those endured by the '’NUKU-MAI-TORE'?—for when these little creatures were about to give birth, their friends and relatives appeared, and with cruel knives of *tuhua* cut the child from the side of the suffering mother. To be sure, her dead body would be borne to 'Hau-ora' and there bathed in the living waters of *TANE'* until life and health were restored—but what a pain

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[97] Shortland, M.R. & M., 29.
[100] matiti-kura, a powerful karakia. [103] turu-turu, props to hold on.
[104] tia, kona, lower parts of abdomen. [106] Spoken to the child.
[109] ewe, take, para-para, parts of the decidua.

was that which could cause a woman to die!—and with each child, like suffering! Tura it was who taught them how a child might be born so that both mother and child might live."

"Relate to us that tale, O Rau-mumu," said one of the younger women, and the others laughed.

"Who does not know the tale of Tura?" asked Rau-mumu.

"None so well as thyself," was the reply.

"Delightful it was to hear that tale as a girl, a *kotiro*," said one of the elder women; "I could wish to hear it again."

"There are others—" began Rau-mumu.

"But none whose tongue has been so sweetened by the *tui* and the *korimako*," retorted the young woman.

"True, true, Pare' is the husband only of one," said Rau-mumu, laughing softly; "but thy tongue, O young woman! is not untouched by the honey of the *korari* flowers! But leaving the cause through which *WHIRO* was compelled to forsake his dear home, we will begin at the perilous journey over treacherous seas. The very *waka* in which he sailed was stolen from Hua; and *WHIRO* is indeed the god of thieves. Tura accompanied his relative; for though ignorant of the object of the journey, he was of a roving disposition, saying suddenly, 'To-morrow I will go to such and such a place' without any thought as to the time or means of return. *WHIRO*, indeed, had determined to seek death, being urged thereto by his shame; for acts of evil committed by him had been discovered by the people: he was therefore going to 'Wawau', to destruction.

"They sailed away; and as a hand is sometimes seen thrust from the ground with extended fingers, or from the water,—in mid-ocean a *waka* suddenly appeared. In it sat Tu-tata-hau and others; and as it rapidly approached, Tu-tata-hau hailed the *waka* of *WHIRO*, crying, "*Waka, waka* of whom?" "*Waka* of gods!" answered a man of the crew. Him Tu-tata' seized and slew, and again called out, "*Waka, waka* of whom?" Another of the crew again answered "*Waka* of gods!" Him also Tu-tata' seized and slew; and calling a third time, he was answered by *WHIRO*, "*Waka* of *WHIRO*: *waka* of the ancients who tear and rend:" which answer caused Tu-tata' to sail away swiftly as he had come, when he was no more seen.

"They approached O-tea, where they sailed so swiftly that Tura felt suspicious; he was certain they were rushing on

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[143] On the antiquity and locale of the name Wawau see S. Percy Smith, 'Hawaiki', 53.

destruction. When, therefore, the *waka* passed close in-shore under the overhanging trees of O-tea, TURA seized hold of the branches and swung himself ashore, taking with him the *kau-ati*, the sticks for producing fire.

"He travelled inland until sundown, but no sign of living being could he see. On the morrow he went on, and not until the sun was again declining did he see any habitation. He then came to the *whare* of RUA-HINE-MATA-MORARI, and he would have taken her as his wife: but the woman said, "I am the guardian of goods: there are other females of this people, one of whom you can take as your wife."

"When she spoke of 'this people', TURA looked this way and that beneath the trees, but he could see neither *kainga*, nor any dwelling-place other than that where RUA-HINE' sat. Casting his eyes upwards, in the leaves of the *kie-kie* and the *whara-whara* he saw moving forms, and then he perceived that the people were none other than the ' 'NUKU-MAI-TORE', little folk, unlike human beings; for they had large waists and chests, and small heads, and their hands waved at their sides like leaves. TURA took one of these, who was a daughter of the old woman, of RUA-HINE', and whose name was TURAKI-HAU, and dwelt with her, making his home with this little and kindly people. TURA was known to them as WAI-RANGI.

"They offered him food, but it was uncooked; and by this sign he knew they were not mortals; they were *atua*,—spirits. He kindled fire with his *kau-ati*; but on the smoke arising, and its pungent smell being perceived by them, the little creatures fled into the forests. TURAKI-HAU also wished to go, but TURA detained her, compelling her to sit near him whilst he prepared the *umu* and cooked food on the heated stones. When the steam arose through the coverings and earth over them, the food was cooked; and the coverings being jerked off, a savoury smell arose, and was wafted to the nostrils of the affrighted ' 'NUKU-MAI-TORE'. One by one they timidly returned; and having tasted the food, they found it good and sweet.

"WAI-RANGI lived quietly and happily with his wife, and the time came when a child should be born. The people knew it, and TURAKI-HAU grew mournful. WAI-RANGI was perplexed that his wife should find the time of joy a time of sorrow, nor could he understand her sighs until on a day her female friends and relations approached her, each with a sharp flake of *tuhua* in her hand: some also bore clothing.

" "Why do these women come to disturb thee?" said he.

" "They come to give birth to thy child."

" "To thine and mine," said WAI-RANGI.

" "Not so," she answered; "to thine only, for I shall die."

" "Why should you die, dear heart?" he asked her.

" "They will cut the child from my side," she answered, her cheeks wet with her tears.

" "Is it so?" said he; "is that their practice?"

" "Yes," answered TURAKI-HAU, trembling in her fear.

"WAI-RANGI said no more, but when the women came, he forbade them to touch his wife, or to approach her. They obeyed, wondering. He built a *whare*, and in it fixed two poles for her support during the time of anguish. One he called '*Pou-tama-wahine*', the pole of the daughter; this was for her to hold by; the other he called '*Pou-tama-tane*', the pole of the son; this was the support for her back. "These will assist you," said he, "so that you will not be overcome: but should not the child be born speedily, you must say, 'One to *Ao-nui*; one to *Ao-roa*; one to *Ao-tauira*;' and should the child still be unborn, then you must add, 'One to TURA'. It was thus that she first learned the name of him they called WAI-RANGI.

"She observed his instructions; TURA, too, chanted his *karakia*, and the child was born in the natural way. TURA performed the ceremonies usual with his own people: the placenta was laid before *MUA*, the *iho* was severed and buried, and the child and its mother were taken some distance from the *kainga*, where they remained during their state of *tapu*. When the *iho* fell off, the ceremony of naming the child was performed. Those who gave its name assembled and cooked food in an *umu* for themselves: then food was cooked for those who were to perform the ceremony of sprinkling the child with water from a running stream, and for those who came to recite the *karakia* for that ceremony, and for the most aged of the people who joined in the ceremony. Of the food cooked in the second *umu* the father was the first to partake, then those who assisted, the remaining food being given to the *hapu*. The child they called TAUIRA-AHUA.

"When the child was of such an age that he was able to run about alone, TURA said to his wife, "Comb my hair."

"She did so; but whilst combing, she muttered words of surprise, saying at last to TURA, "Why, amongst the black hairs, are there some that are white?"

" "They are the grey hairs of age," said TURA; "the signs of decay."

" "The decay of what?" said she.

" "The decay of the body," answered TURA; "there is coming and going; there is youth and age; they are the signs of death."

" "Are they the signs of very death?"

" "Yes."

" "O TURA! is man then subject to two deaths?"

" "Yes," he answered: and he became downcast, and wept over their little child, over TAUIRA-AHUA. For two days he wept over the child, and for two days did TURAKI-HAU *tangi* for TURA. Addressing the boy he then said, "Farewell. Live peaceably, and do not practise evil."

"Sorrowing, TURA left his wife and child, and the little folk, the ' 'NUKU-MAI-TORE', and after three days he came to the seashore, where he found a *paraoa* stranded. He cut up the huge fish, dried and stored it on two *whata*; one high for present use, one low for use in his old age. He built a *whare* called '*Hau-turu-nuku*', and in this he lived until he became so aged and feeble that he was unable to move out for any necessity.

"Though he became decrepit and unclean, his mind remained active; and, as old people are wont, he thought of his younger days. Now a great longing possessed him: a longing for his wife in the other land, for RAU-KURA-MATUA, his first wife, arose in his heart, and a longing for his son by that wife; so that in the dusk he sat calling the name of his son, softly to himself,—O IRA-TU-ROTO! O IRA-TU-ROTO!" and again in his sleep he murmured, "O IRA-TU-ROTO! O IRA-TU-ROTO!"

"One night his son had a dream; and in the morning he arose, saying to the people, "I have dreamed a dream in which I heard my father calling 'IRA-TU-ROTO! IRA-TU-ROTO!'

"Again at dusk the thoughts of TURA wandered back, and again, feeling a longing, he called to his son, continuing as before to murmur the name in his sleep. His son dreamed the same dream, and waking, he related it to the people, saying to his mother, to RAU-KURA-MATUA, "Give me oil that I may anoint my body." He anointed himself, and the next day he set out in search of his father. The longing of TURA for his son must, too, have guided his steps; for journeying over strange seas he came to a strange land, where he found his father, feeble and destitute. He washed the old man, and carrying him to his *waka* he took him again to his old home.

"Since that time of TURA, people have grey hairs, and suffer the infirmities of age; as the proverb says 'The weeds of TURA are near thee.' As he, too, went away from the *kainga*, living alone on the approach of death, so do old and sick people in these days; for sickness is caused by infringement of *tapu*, and death make things *tapu*; wherefore it is not right that the offenders or the sufferers should remain with their kin, or the *kainga* itself would become *tapu*, rendering it unfitted for human habitation.''

''Better then it is,'' said a young woman as RAU-MUMU paused after her sad words, ''to die like a man, bravely fighting, than linger in the neglect and sorrow of solitude.''

''Or, since we may not fight,'' said RAU-MUMU sadly, ''to die by our own hand when the man of our heart is taken to the land of shades.''

''*Aue!*'' said the young one; ''alas! that *MAUI* brought death to the world!''

''In what way may we escape it?'' said one: ''unless, indeed, we should be like RONA; who one night fetching water for her children, the moon suddenly became obscured so that she struck her foot against a projecting root. ''O cooked-headed moon!'' she cried in her anger, ''not to come forth and shine!'' This curse offending the deity in the moon, down he comes and seizes her. She grasps a *ngaio* tree, but of what use it that? The deity uproots the tree, and flies away taking RONA, her calabash and the *ngaio* tree with him. ''RONA, O RONA, where are you?'' cry her friends and children. ''Here I am,'' she answers from afar, ''mounting aloft with the moon and the stars.'' And there on clear nights she may still be seen.

''Though she escaped death, did she escape solitude?'' said another: ''her husband and her children were lost to her.''

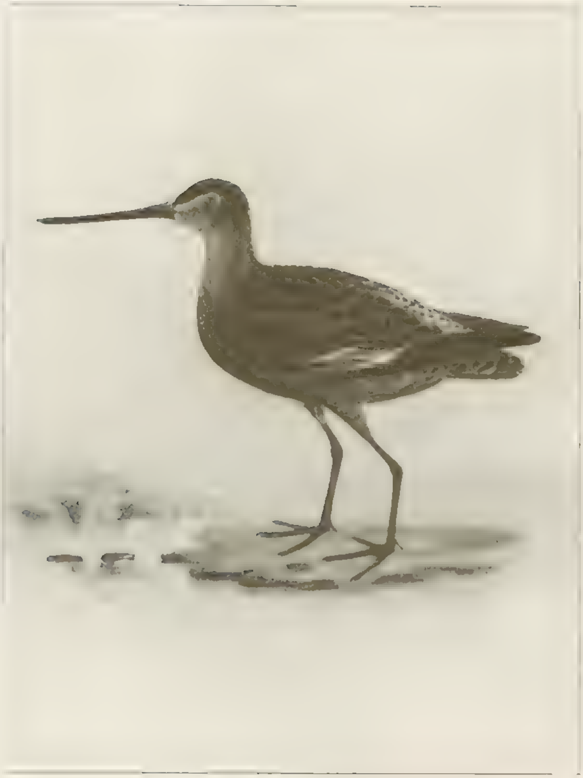
''Nor was she alone in being lifted up,'' said a third; ''for it is said in the words of a *tangi*,—

> '' ''I ask thee, what is now the season of the moon? 'Tis midnight gloom of thieves.
>
> '' ''And moan the distant waves of western sea, and echo in the cave of Papa-whara-ana. Now gleams a flash of light on peaks of mountains in the south, as he the tohunga is lifted up to Rona.''

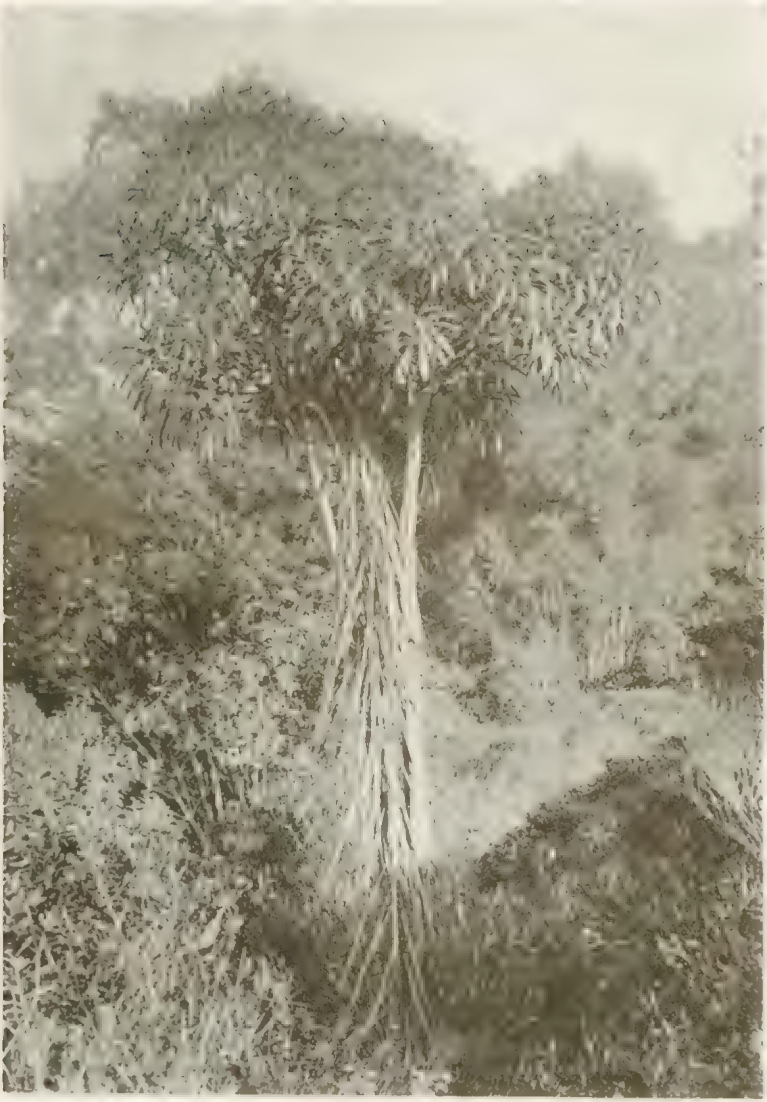
''It is said too, that the moon is the husband of all women.''

''Yes,'' said RAU-MUMU; ''but is not the father of innocent little ones. None but the *kahu-kahu* are his offspring, malignant dwellers in our *whare*, who entering our bodies cause sickness and torment. Because of them, too, no person of rank will lean his back against the walls of a *whare*, for that would desecrate his *tapu* and incur the wrath of his *atua*.''

[301] A.H.M., II., 26. [316] A.H.M., II., 20.



Godwit, *Kuaka* (Limosa novae-zealandiae). (⅓ nat. size.)



Lancewood, *Horoeka* (Pseudopanax crassifolium) (young and mature).

"Are not the spirits of still-born children likewise malignant?" asked one.

"They are of the same nature; for not having formed any bonds of affection, they know not love, and inflict their torments regardlessly on all alike. Since many of these *kahu-kahu* find an abode in the walls, they are also called *atua-noho-whare*, or spirits sitting in the *whare*. They congregate there since the young women thrust into the reeds the woven diapers worn by them during their monthly affection. Should they, instead of being thus thrust amongst the reeds, be carelessly thrown away, any bird or insect passing over them might be entered by the *kahu-kahu* and so become a plaguing and malignant creature; or if thrown into the water, a fish might be entered by the spirit germs, and great evil would thereby be caused to fishing-grounds and to shell-fish preserves. When possessed by the *kahu-kahu*, as she is each moon, no young woman dare walk in the *pipi* beds, or the shell-fish will desert that part of the coast; nor dare she accompany the people who take *titi* by night, or the birds will screaming swerve away from the nets; she must, too, avoid the cultivations of *kumara*. The diaper should be buried deeply in the ground, as is customary with many; some, too, use soft mosses in place of the woven cloth, each *kotiro* burying the impregnated substance secretly in a place used for this purpose by her only. It is as a guard against these malicious *atua* that the *hei-tiki* is worn: its shape, as may be perceived, being that of a yet unformed child."

"Do not these germs also cause dimness in the eyes of the *matakite*, the seer, so that his visions become distorted and uncertain?"

"That is so," said RAU-MUMU: "no man will sleep or rest in places usually frequented by women for fear of the polluting influence: a warrior would lose his activity and be unable to capture a flying foe, and the prophetic sight of the *matakite* would be dimmed or lost. It is therefore, too, impertinent in a woman to step over the legs of a reclining man; and should she step over those of a boy, his growth will be stunted."

"But the *tohunga* is able to remove these disabilities?"

"If his *mana* be sufficient, and the proper *karakia* be known to him. So, too, with all sicknesses, which are, indeed, caused by some desecration of *tapu*; they may be removed by the *tohunga*, and by him only. He can discover, too, if the offence against *tapu* was committed through the action of an enemy, when different *karakia* must be used."

"Common people too, then, suffer from the anger of offended *atua* as well as from the anger of *rangatira*."

"The *rangatira*, being representative of the *atua*, stands between them and the people: so whilst the *atua* will punish the *rangatira*, who should guard their *tapu*, rather than those of lower rank, these latter are in turn severely punished by the *rangatira* should they offend against *tapu*. It is because of the closeness between the *rangatira* and the *atua* that all connected with the *rangatira* is *tapu*: even the place where he sits is sacred; and men of great *tapu* will, on arising, scoop up their *hau*, or spiritual essence from the place, lest a powerful enemy *tohunga* should by *makutu* gather it and destroy him."

"How can he gather what cannot be seen?"

"How can he see what others are unable to see?" asked RAUMUMU. "The *hau* can be gathered even from a distance. For a man called WHEUKI, returning from labour hungry, asked for food from some children who sat eating by the wayside. They refused to give him any; he spurned the dust of his feet towards them, so that they died the same day. Their father found their dead bodies; and discovering their death to have been caused by *makutu*, he also through his *karakia* discovered their slayer. Going to his *tuahu*, his altar, he endeavoured to charm the *hau* of WHEUKI out of his body, so as to cause his death. But WHEUKI was at his *tuahu* murmuring counter-charms, for which reason the father was unsuccessful, though for four nights he continued his *karakia*. "My *hau* is too near his," said he, and removed from that place, going to dwell at a distance. Time went on, and the apprehensions of WHEUKI were lulled, when again the father repeated his *karakia*. A *ngaro-tara*, a red fly, appeared, and alit on the fern-stalk he held in his hand. He guided the fly into a calabash; and three others appearing, these also he guided into the calabash, and closed the lid over them. Three moons had not passed when WHEUKI, his wife, his son and his daughter, were all dead: their *hau* had been drawn from their bodies."

"Then every step taken may be full of danger; for who can say where a great man may not have left *tapu*?"

"Such will avoid places resorted to by common people; he will also avoid approaching places where food is stored, lest his shadow should fall on such store and render it with its contents unfit for use. For this reason the *kakahu* of *rangatira* are smeared with red, so that where he sits, he leaves a warning on departing.

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[385] Tregear, M.R., 509.

"Did not young women also smear themselves in this way?" asked one of the women: "for there is the tale of WHATI-HUA, who one day said to his wife, to RUA-PU-TAHANGA, the mother of his three children, "O mother!" "What is it, O father?" she answered. "I am going to spear birds." She assented, thinking of the tasty birds he might bring to her; but WHATI-HUA was practising deceit towards his unsuspecting wife. He did not meditate spearing birds; not at all: he made that his excuse for going to see a fine-looking young woman for whom he had discovered a great liking. He went, indeed, to the forest of which he spoke when he said he was going to spear birds, but in that forest was also the home of this young woman; and she was the bird he meant to capture. According to custom there, her garments were smeared with *horu*; and when WHATI-HUA reached his home, lo! he was daubed with the colour. His wife perceived it, and in surprise asked quickly, "Where are the birds you have speared?" "I was unable to procure any," he answered. "Yes," said RUA-PU'; "but I will ever remember your conduct. I did indeed think you were going, as you said, to obtain birds; but now I find it was another kind of bird you sought in the forest." He thought to himself, 'I have been discovered!' but to his wife he said, "O mother! what is it you mean?" She answered no word, and jealousy embittered her love. WHATI-HUA was displeased; and treating her with unkindness, she at length left him."

"That is so: red was ever the sacred colour: with it the *pataka* are smeared, and not every person may enter those stores; it is the colour warriors use in going to war; with it are anointed the bones of our ancestors before being laid in their last resting-place; *waka-pitau*, too, sacred to the red-eyed god of war, are painted with the same colour: so too, are the defiant images on the palisades of the *pa*; and the 'PATU-PAE-AREHE', as ye know, were unable to re-capture the wife of RUA-RANGI because he had, as directed by the *tohunga*, rubbed her body with *kokowai*, with which red pigment, too, the palisades were painted, when the 'PATU-PAE-AREHE' came to attack the *pa*."

"Yet of the various *hapu* of these strange folk," said an old woman, one was called 'NGATI-KURA', descendants of the red one; one 'NGATI-KORAKO,' descendants of the albino; and one 'NGATI-TUREHU', descendants of the dimly-seen: the 'NGATI-TUREHU', it is said, had red hair."

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[413] A.H.M., IV., 106, [425] horu, red ochre.
[448] Tregear, M.R., 524.

"Is the red sacred because it was swept from the breast of *RANGI'* by *TANE'?*"

"Who knows?" said RAU-MUMU; "perhaps it is because Tiki' was made from red earth;—was not that a cry from the *whare-kahu?* The poor thing may need me:—but she was to send her attendant for me should she desire my presence: perhaps it was the cry of a *weka*. She drank of *nikau*-sap, too, for more than a moon past, so her labour must be easier;—may HINE' aid her."

The women dispersed, each to her avocation. RAU-MUMU sat weaving, her thoughts with her young sister-in-law. She longed to comfort and assist her, yet felt glad at heart that as yet there had been no indication that such assistance was needed.

There was great rejoicing when it was known ere night that PERA had given birth to a son: the *iho*, too, had a knotted appearance, so it was conjectured by the wise in such matters that her next child would be a son also. On the cutting of the cord, the *iho*, the *tohunga* repeated this *karakia*:—

> "Breathe quick thy lung, a healthy lung. Breathe strong thy lung, a firm lung, a brave lung.
>
> "Severing for your bravery, severing for the tilling for food, severing for wielding the weapon, severing for warding off, severing for seizing the mata-ika, the first man, severing for storming the pa, . . .
>
> "The boy infant is stept over, the boy infant is climbed over, the boy infant is lifted in the arms, the boy infant is free from tapu, he runs freely where food is cooked.
>
> "Cause this karakia to flow gently, to the pukenga, to the wananga, to the tauira."

Had the child been a girl, the severing would have been 'for weaving, for hackling flax, for gathering shell-fish,' and other occupations for women.

Soon after the birth of the child, the placenta having been removed by the attendant pressing gently with her bare foot along the abdomen of PERA as she lay immersed in a stream, PERA was given a vapour bath medicated with *mangeao*, *ko-hutu-hutu* and *tata-ramoa* shrubs, in order that 'the blood might come from her:' this was repeated on the following day, she at the same time drinking water in which a small fish called *mohi* had been soaked.

[469] Shortland, M.R. & M., 40.

[475] At these words the female ariki stepped over the child.

[478] Karakia often terminated in this way:—

To your ariki,	The first-born of a first-born, male or female.
To your tapairu,	A sacred ancestral spirit; or a female ariki.
To your pukenga,	A spirit, the author or first teacher of any karakia.
To your wananga,	The spirit of one who had learnt the karakia of his ancestors.
To your tauira.	A person being instructed by a tohunga or by the spirit of an ancestor. A tauira on dying became a wananga.

Shortland, M.R. & M., 11, 24, 108.

In order to promote a flow of milk, her breasts were bathed with warm water; but no milk appearing, the child and the mother were kept apart whilst the *tohunga* repeated a *karakia*. Before retiring, he said to PERA, "Should the points of your breasts tingle, lay open your clothes, and lie uncovered." Seated at a distance he then repeated the *karakia*:—

> "Water-springs from above give me, to pour on the breast of this woman. Dew of heaven give me, to cause to trickle the breast of this woman; at the points of the breasts of this woman; breasts flowing with milk, flowing to the points of the breasts of this woman, milk in plenty yielding. For now the infant cries and moans, in the great night, in the long night.
>
> "TU' the benefactor, TU' the giver, TU' the bountiful, come to me, to this tauira."

Soon her breasts became painful, and she cried to the *tohunga*, "My breasts tingle and are painful: they are full of milk." The child was then brought to the joyous mother. Sore breasts were anointed with oil of the *titoki*, and with oil prepared by bruising seed of the *kohia* to a pulp, heating the mass in an *umu*, and expressing the liberated oil. Should a woman lose her infant, she would prevent the flow of milk by applying a decoction of bark from the bitter-leafed, crimson-fruited *kohe-kohe*, macerated with water. A child might be suckled during twice the four seasons; should the milk fail whilst the child was yet very young, it would either be suckled by a foster-mother, or fed on small birds whose flesh would be masticated by those who reared it. A preparation of the liver of the fish *kahawai* cured flatulency. A child would be carried on the back swaddled in a mat, and would be thus borne by the father or the mother whilst they were at work in the cultivations or elsewhere. Every child was regarded as the child of the *hapu*, and parents tended other children as well as their own: boys were never thwarted lest their spirit as warrior should be broken, their uncles and grandfathers taking special pains in their training.

When it had become known that PERA was pregnant, a feast had been prepared; and whilst the food was cooking, PERA bathed in the running stream. At the side of that stream the *tohunga* built up two mounds of earth, one representing a male, the other a female child; and a rod, named the path of death, was erected between them. This rod was then thrown down by the *tohunga*, and another, called the path of life, set up in its place, whilst PERA trampled with a foot on either mound. This represented the act of creation of man by the gods. PERA again plunging into the stream, swam ashore; when fully clothed she

[513] Colenso, Trans., I., 6.

returned to her *wharc*, the *umu* were uncovered, and the food cooked for this, the 'strengthening' ceremony, was eaten. As the unborn child was supposed to be nourished by this food, PARE' and other expert hunters procured the finest birds and fish that the forests and floods would yield.

Had parturition been protracted, it would have indicated that her fidelity had been broken, or that she had infringed some law of *tapu*, for which appropriate *karakia* would have been needed: the ancestors in the direct male line from the gods to TARIE would also have been invoked, and if labour still continued those of the second and third line; if a girl, it may then have been necessary to invoke the female line. The child had, however, been born on PERA herself invoking the aid of HINE'. The placenta was offered to *MUA*, and the *iho* buried. In the tree sometimes planted over the *iho* it was supposed that part of the spirit of the child would lodge, so that as the child grew to a man, the tree grew from a sapling: if he were healthy the tree would be vigorous; if he were sickly the tree would droop; and when he died the tree too faded away.

During a moon, both PERA and the child were *tapu*, and no person in any way engaged in the cultivation of *kumara* approached them for fear of contact, which would disastrously affect the *kumara*. When the child strove with its hands to reach the mother's breast, the purifying ceremony called *tua* took place.

A number of clay balls, named after the ancestors of the child, was prepared by the *tohunga* and set in a row on the ground near the stream, little mounds of earth, named after the principal gods, being placed near them. One *tohunga* took a branch of *karamu*, or of *ake*, or of *hutu*: this he parted in two, and whilst another *tohunga* bound one part round the waist of the child, he repeated a *karakia* called "tua-pana," for lifting the *tapu* from the mother, the child, and the *kainga*. The words of the *karakia* were these:

> "There are the mounds risen up; they are on the water-side, and on the shore; they stand as from Hawaiki,—as descended from the tohunga of

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[549] In a similar way the lives of the dryad and her tree were closely connected.

[558] White, M.C. & S., 119. The Trojans were likewise purified with sprinklings from running streams:—

'In me 'tis impious holy things to bear,
Red as I am from slaughter, new from war,
Till in some living stream I cleanse the guilt
Of dire debate, and blood in battle spilt.'
Ænid, Book II,, Dryden's translation.

'Old Corynaeus compassed thrice the crew,
And dipped an olive branch in holy dew,
Which thrice he sprinkled round; and thrice aloud
Invoked the dead. . , .' Ænid, Book VI,, Dryden's translation

> Hawaiki. There stand the mounds as representatives of the tohunga, as the spirits of **TU'**, as the spirit of Tama te kapua, as the spirit of **TA-WHAKI**, thus, then, thus [pointing to the mounds] here is the post standing [thrusting a twig of rau-rekau into the middle of the stream, also one on each side] at the water-side, and on the shore, and in the depths, and on the bank, and on the coast of Hawaiki.
>
> "Thus, then, thus, draw the omens from the water,—immerse ourselves; [sprinkling water with a branch of karamu on the mother and child] bring up the tapu of **RUA-NUKU**, lay down the emblems, the omens are seen. From this son take the tapu, let the tapu be cleansed from him and taken into the water. It falls! It is going! Take the tapu from him! May **TU'** and **TANE'** and Tama' meet, may the light come! May the gods **TA-WHAKI** and Tama' bring light! Ball of light, come!—come to the turu-turu! [the branch in mid-stream being the turu-turu]. Dance there, as the messenger of Tama', brought from above. **RUPE**, come, descend and ascend, come into my dwelling, and lie on my place of birth. Here is thy weapon, here is thy spear, here is thy mat. Come, **RUPE**, come! Here is thy path to the highest upper world, come, O **RUPE**! Come to the mat prepared for thee. On it we will sleep. O'er me the water will swell. Descend, O Tu-ta-wake and Tama'! descend, Manu-mea, Toi' and Rauru."

The other half of the branch of *karamu* was then planted by the *tohunga*: should it grow, it is called a *kawa*, and the child would be a noted warrior.

This part of the ceremony being completed, three *umu*, called *takiura*, were built at some distance from the stream, and *kumara* cooked in them: one *umu* was for the *tohunga*, one for the mother, and one for the gods. The *tohunga* took a number of pieces of pumice, placing them in a row and naming them after dead ancestors of the child. The food cooked in the *umu* set apart for the gods was then removed and presented to these pieces of pumice, and during their offering the *tohunga* repeated this *karakia*:—

> "There is your food, eat it: eat it yourselves. Ye are satisfied. It is sweet to you; it is the food of Kauika and of **RANGI'**. There is your food, its essence being gone to the world of spirits, there where you too are."

The child was shewn to the people, who were allowed to be present at this part of the ceremonies; and the *tapu* being now lifted from the mother and child, they were able to mingle with her friends.

The next ceremony included the dedication to the god of war, to *TU'*, and the naming of the child, when the father and mother and heads of the *hapu* might be present, but no common person. They again approached a stream, their clothes laid aside, and a girdle of leaves round their waists. The *tohunga* took the child in his arms, and going into the water he sprinkled the child with a branch of *karamu*, saying,

> "Sprinkled in the water of **TU'**, be thou strong by the strength of the heel of **TU'**, to catch men by the strength of **TU'**, to climb mountains by the strength of **TU'**; may the power of **TU'** be given to this son.
>
> "Be thou strong, that thou mayest overcome in the strife; be thou strong to enter the breach, to slay the watchman, to grapple with the foe. Be thou strong by the power of **TU'**, be thou strong to pass over the lofty mountains,

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[587] Names of ancestors.

to ascend the lofty tree; be thou strong to brave the ocean billows, to overcome their strength. Be strong to cultivate food, to build great whare, to build waka-pitau, to welcome visitors, to weave fishing-nets, to catch fish, to perform thy labour.

''There comes the strength from 'Kiharoa' to take me on the sands of 'Ranga-unu', to the place where the spirits depart into night, and what know I further?''

For the actual naming of the child, the *tohunga* recited the names of the ancestors of TARIE: and the name uttered at the time the child made a sign by moving a limb or by sneezing, was the name given.

When being nursed by its mother, should a child sneeze she would say,

''Sneeze, living soul! In the light of day those inland are blessed with plenty, those on the sea are blessed with plenty, there is plenty for the mighty lord. Sneeze, then, sprinkled with living water:''

or she would at least say these words: ''Sneeze, living heart;'' if she omitted to say this, she would suppose the child would be ill afterwards. To make a growing tooth come, and allay the irritation caused by it to the little one, she would murmur,—

''Growing kernel, grow, that thou mayest arrive to see the moon now full. Come, thou kernel, let the tooth of man be given to kiore, and the tooth of kiore to the man.''

When the child's hair is to be cut for the first time, it must be done by the *tohunga* or by the child's grandfather. The one who is to perform the ceremony sleeps during the previous night at a sacred place apart from the *kainga*; and on his leaving, the people abstain from food until the ceremony is over, or the child's head will be cut. Seeing the child coming towards him, the *tohunga*, or the grandfather, says,—

''Come, my child, and I will sever each of thy hairs to the honour of TU'.''

The hair is cut with a flake of *tuhua*, or with a round flake made in a certain way for the purpose; and when it is finished, the father takes a stick of *poporo-kai-whiria* to the operator, who with it makes a sacred fire by friction, repeating this *karakia*:—

''The honour thou didst seek, my son, has come and gone. Thou wast tapu, and art noa. Thou mayest return. I have arisen, I have received, I am satisfied.''

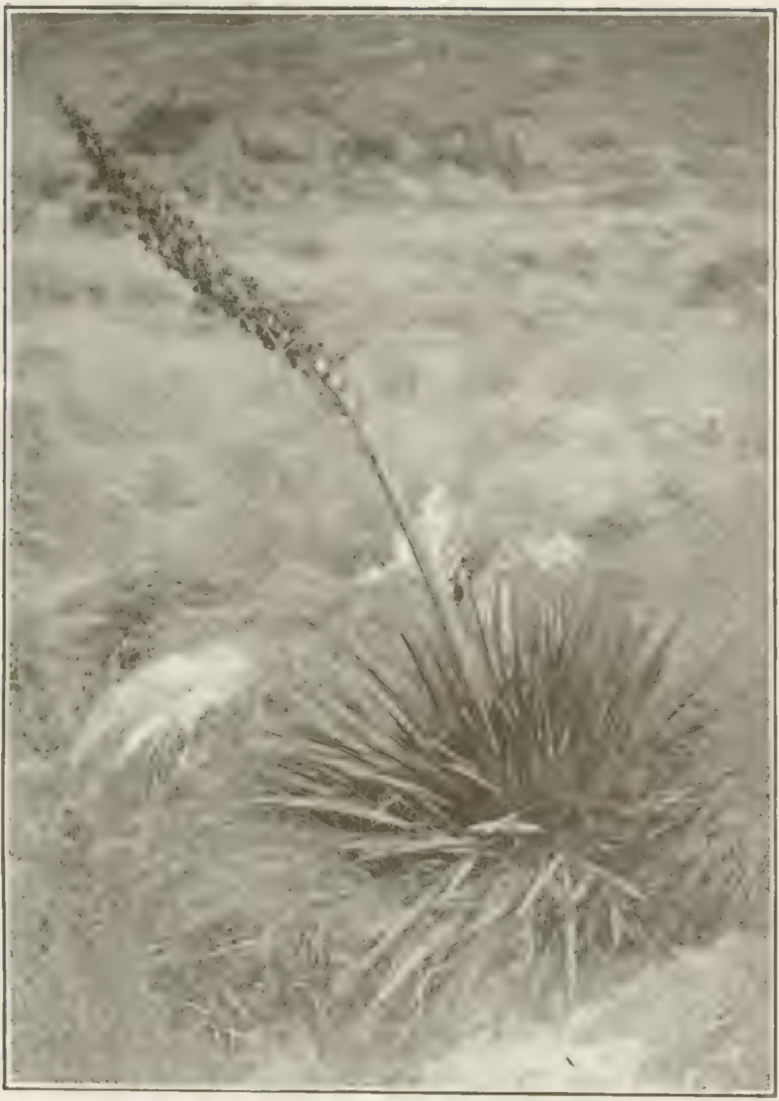
He then roasts a piece of *aruhe*; with it he touches the head and each shoulder of the boy, and then eats it. The ceremony is after this finished; the boy may return to his playmates, and the people of the *kainga* may cook food.

[625] 'Kiharoa'. Death, or the dying breath personified.

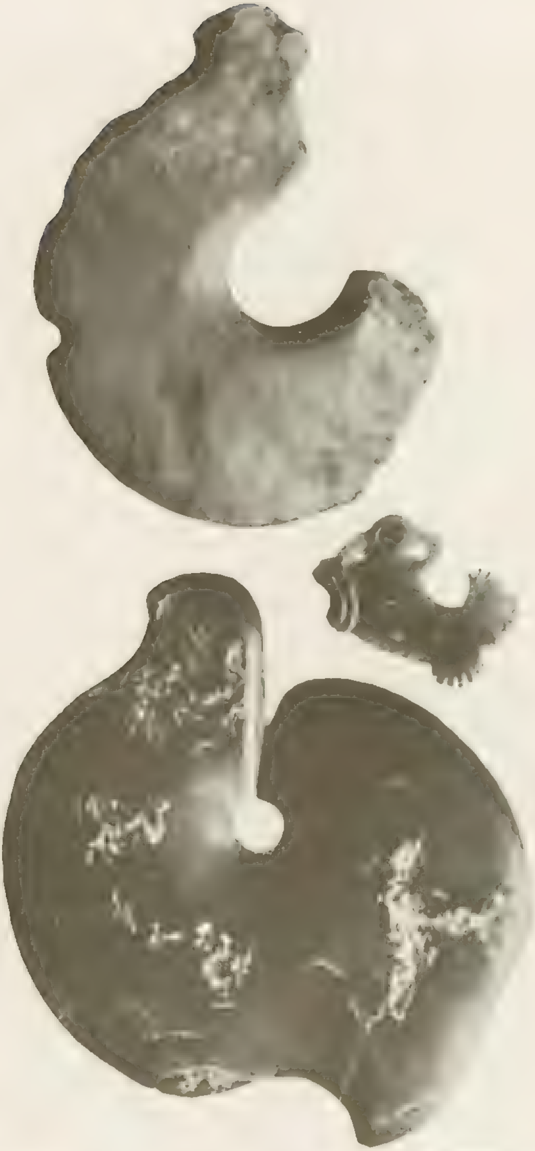
[626] 'Ranga-unu'. The entrance to 'Reinga'.

[634] A.H.M., III., 41. Equivalent to 'God bless you!'

[643] The rat is similarly invoked in a Danish karakia: an old tooth is thrown away with the words, ''Rat, rat, here you have a bone tooth; now give me a gold tooth.''



Spaniard, *Taramea* (Aciphylla Colensoi).



Christchurch Museum.

Stone hair-cutting implements. In the lowest figure the hair was slipped through the notch and cut with the sharp edge of the hole.

CHAPTER XXVI.

GAMES, AND THE TALES OF KAE AND PAIKEA.

Whilst their elders were engaged in daily occupations, the young people in unrestricted ease indulged in games practised of old and taught by RAU-KATA-URI and RAU-KATA-MEA. These were two of the sisters of *TINI-RAU*; and through their games and artifices they were able to secure the merited punishment of KAE, who had slain and eaten "*Tutu-nui*", the pet of *TINI-RAU*—all of which happened in this wise.

TINI-RAU having been rejoined by HINE', the sister of *MAUI'*, and her young son, it was resolved that the services of a great *tohunga* should be secured in order that this son might be named. Their thoughts turned to KAE, and in response to their invitation he came to their home, to 'Motu-tapu', giving the boy the name TU-HURU-HURU. Loaded with presents, he was about to return to his *kainga*, yet seemed loth to depart: nor was he content when *TINI-RAU* offered his largest *waka* manned with heroes as escort. Being asked what was lacking, he replied that he wished for no better transport than "*Tutu-nui*", a pet *paraoa* of *TINI-RAU*. *TINI-RAU* was at first unwilling; but having in mind the services given, and not wishing to appear discourteous to his distinguished visitor, he consented, but instructed KAE as to the peculiarities of his *mokai*, his pet. "Reaching the shallow water," said he, " "*Tutu-nui*" will shake himself; and on this signal you must descend from his back on the right side and wade ashore." KAE promised compliance with these and other instructions, and departed through the foaming seas on the back of "*Tutu-nui*", who had come from the open waters at a signal given by his master.

For several days *TINI-RAU* awaited the return of his pet, but he waited in vain; and one day, as he stood on a hill gazing seawards, a sweet savour was wafted to him across the water. Snuffing the air, he inhaled it, and his heart darkened with a thought—'How sweet the north wind with the odour of "*Tutu-nui*"!' He had divined the fate of his pet. KAE, indeed, instead of descending on "*Tutu-nui*" shaking himself, had urged him on to the shallower water, where he stranded and died, on the seashore called Wai-o-newa. A large *umu* was prepared, "*Tutu-nui*" was rolled in on the hot stones, and covered with leafy boughs of *koromiko* before being earthed in. The fat adhered to the leaves, and they have continued greasy to this day; so that if *koromiko* boughs are put on a fire and become greasy, the proverb says "There's some of the savouriness of "*Tutu-nui*"."

TINI-RAU was sorrowful and angry, and determined on revenge. He requested his sisters and his wife to visit KAE and bring him back with their wiles. "How shall we know him?" they asked. "He has lost two front teeth," he said, "and is afraid of opening his mouth for fear of ridicule on that account: try therefore by every device to make him laugh, when you will recognise him by his lost teeth."

His wife HINE-I-TE-IWA-IWA set out in her *waka* with forty young women, amongst whom were RAU-KATA-URI, RAU-KATA-MEA, ITI-ITI, REKA-REKA, RAU-HAU-A-TANGA-ROA, and others of note. None but women went, as they were less likely to arouse the suspicions of the old *tohunga*. They were accompanied by their pet birds, which flew before them, but over the land, uttering a short cry over each *kainga* on the way, and passing on. The young women knew by this that KAE was not there; so having performed a *haka* they proceeded. At length the birds arrived at a *kainga* where they cried, but flew no further: this was the *kainga* of KAE.

They entered, and the bones of "*Tutu-nui*" rattled in recognition of them. They danced a *haka*, and when night came they entered the *whare-matoro*, where they played games and sang songs to their delighted hosts. RAU-KATA-URI caused them to play upon the *putorino*, the flute, varying sounds being emitted on the fingers altering the size of the apertures at the centre and end; she caused them to sing, beating time with castanets of bone. They also sang songs, beating an accompaniment on the resonant *pakuru*. Each singer held between her teeth a rod made from *matai*, or *kai-whiria*, which she struck with a smaller rod of the same material, causing it to emit varying sounds as the lips varied the aperture of the mouth. Lovers would sing to their beloved, beating on the *pakuru*, with words such as these:—

[41] Grey, P.M., 56.

[48] The maori people in many characteristics resemble the Irish.

[60] This 'rattling of the dry bones' is a peculiar feature in maori tales: those of Hema rattled in a similar manner (see page 251, line 542), also those of Tu-whaka-raro (page 345, line 442).

> "Listen now, O lady love, to my sweet-sounding pakuru, sending forth its melody twixt echoing cliffs resounding; breathing forth my love to thee, as soft as dew on leaves: breathing low from hill and vale, arousing from sweet sleep the one who fills my nightly dreams."

They played at *mora*, and at *ti* where various motions are made with the fingers and hands; and the *ti* in which, whilst the players sing, they throw short rods one to another. Again, RAU' held in her right hand a carved figure called *karetao*, and with cords moved its loosely hung arms so that they assumed droll positions, the whole figure being meanwhile kept vibrating. She also caused the young women to sing to the whizzing of revolving *koro-rohu*, twisting and untwisting the doubled string held over the thumbs.

Through all their performances, the man they supposed to be KAE had refused to laugh; so now they danced the *haka* called "Pua-pua", and "Ana-ana"; but not till they danced the "Wai-toremi", with its gestures, its contortions and postures, did the man laugh: then indeed he threw back his head and laughed heartily—but his open mouth betrayed him; for not only was it seen that he had lost two of his front teeth, but between the others were seen pieces of the flesh of "*Tutu-nui*" still adhering. These were the words of the *haka*, the singing of which caused KAE to betray himself to his foes:—

> "Salt water, fresh water, salt water, fresh water, follow to the sea-side—to babbling Tu. Add to the power—to the giddy space of the tree's high twig—to the side-power. The trembling chest with bursts of laughter repays my game.
>
> "The game is yours, but who shall receive the honour gained? Oh, give it to Tu of the ocean-shore. Oh, no! not so—not to Ngarue-mata-puru-titohea. Oh! why refrain from beating his head with a round-plait line, or a three—or four—or five-plait rope? Skip, yes fly, to Roto-rua—to the fountain-head of Tama-kopiri—and elude the Tangaroa stream.
>
> "And then let it die? Oh, no! be brave. Hine-nou cursed you, and she alone. She of red head and of fire of Kou, consuming you now, even of Haere-iti and of Ko-ngutu. The tui-flesh and the flesh of the kaka!—but flesh of man is nobler still. Give me a band to bind me around and make me calm."

KAE laughed at the drollery of the performers; and since that time, when any ill-natured person is seen to smile, this proverb slips from the tongue,—'KAE laughs!'

Having discovered him, the young women ceased their exertions, and bade the people allow the fires to dwindle so that all might seek repose: but their true object was to perform their enchantments unseen. KAE, who watched warily, suspected them; and to deceive them he fixed round pieces of gleaming *paua* shell before his eyes, so that he might appear to be wide awake, even though he slept. Very soon, indeed, he and all the occupants of the *whare* lay deep in slumber, and from their nostrils came

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[73] Mair, quoted by Hamilton, M.A., 385. [96] A.H.M. II., 131.

a sound like the flood tide;—and how could it be otherwise? for with soft voices the young women murmured a *karakia* called "Rotu", which induces sleep:—

> "Your eyes which look this way, **TU'**, oh! bedim them. **TU'**, oh make them sleep—sleep.

All slept, and Kae with them. The young women arose, and lifting Kae in his enchanted sleep, they bore him to their *waka* and returned to 'Motu-tapu'. As they lifted him his pillow fell over; whence the proverb, 'The pillow of Kae has fallen,' is used when misfortune overtakes a *hapu*.

Kae had built a new *whare* for himself, and of this the sisters had taken a design and sent it to *TINI-RAU*. He had caused a similar one to be built; and when Kae, still sleeping, was brought to 'Motu-tapu', he was laid in this *whare*.

On awakening, he heard loud cries of "Here comes *TINI-RAU*, here comes *TINI-RAU!*" He sat up drowsily, for he thought it was *TINI-RAU* come to visit him. Approaching, and seating himself at the door of the *whare*, *TINI-RAU* said, "Salutations to you, O Kae! How come you here?"

"Nay," answered Kae; "but rather how come you here?"

"Is this, then, your *whare?*"

"It is my very *whare*," answered Kae, looking around at the walls, and finding them as in the *whare* built for him.

"Is it so?" said *TINI-RAU*, and laughed.

Kae, seeing none of his own people, grew suspicious: he glanced out, and beheld a different scenery, and the people of *TINI-RAU* moving about. He then perceived that he had been out-witted, and wailed in a *tangi*, lamenting his falling on evil days. "Did "*Tutu-nui*" wail so loudly on the severing of his skin?" asked *TINI-RAU*. Kae was then led out, and slain as *utu* for the death of "*Tutu-nui.*"

This led to wars, and Tu-huru-huru was slain as *utu* for the death of Kae, each *hapu* retaliating as the other exacted its *utu*, and so it has continued till this day.

Many of the young people from the *pa* had gathered on the cliff rising between the *pa* and the sea, where a *moari* had been erected. This was a tall straight sapling of *kahikatea*, about five fathom in length: it was firmly fixed in the ground, and from its top hung ropes of flax. Each rope being seized by one of the young people, all ran for a short distance, and then swung in

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[123] A.H.M., II., 146.

[128] Shortland, T. & S. of the N.Z., 66.

circles round the pole; hanging, in part of the swing, far out over the cliff. As the water lay not more than the height of the sapling below them, and was at that part deep and free from rocks, some of the more venturesome would release their hold and plunge feet foremost into the water, swimming and floating on the gleaming swell before again climbing the cliff.

Others were seated at a higher edge flying kites (*manu*) made from bark of the *aute* tree, or the grass *upoko-tangata*; and as the wind was off-shore, the kites hung over the placid sea. Songs were sung to them as they floated high up, and messengers would be sent along the string: a short *karakia* was also sung as the kite was set up:—

> "Climb hither, climb hither, mount hither, mount hither, to one side of the mighty wind. Now **RUPE-RUPE** is hit. Now is hit Kawa-kawa and Kawa. Drink you at Kawa standing alone: drink at the double cloud. It tightens. Incline hitherward, incline hitherward."

Tales too were told of famous kites of old; such as that which bore *TA-WHAKI* upwards in pursuit of Tama-i-waho; and that which was seen flying over the sea whilst Whaka-tau' the hero yet walked beneath the waters. They also related tales of messages sent to friends by means of the soaring kites, made often in the shape of birds, and tales of import more sinister, when kites made from *toe-toe-whatu-manu* were flown by the *tohunga* of a *taua*. He held the string in his right hand, letting it out as he repeated his *karakia*. Should he hold it in his left hand it was an *aitua*, an evil omen, as also if it flew lop-sided: but should it, on being released, catch on the palisading of the *pa* to be assaulted, it would be supposed that his *karakia* would inspire the defenders with panic fear, so that they would easily be overcome.

Old men, no longer able to assist in arduous labour, were seated with the boys, also eagerly watching the kites, and it was these who told the tales, and rehearsed many wonderful doings of the times of old. They observed several *waka* on the north side of the river, lying over the fishing-grounds. The occupants of one were busily engaged with a fish, perhaps a powerful *whai*, which was causing some trouble; and as one of the old men drew attention to the commotion, the *waka* capsized; the fishers were thrown into the water, where they swam about in different directions, seeking other *waka* till their own should be righted.

Those on the cliff laughed. "One is reminded of Rua-tapu and the long swim of Paikea," said the old man. "Were they

[195] whai, a stingaree.

spilt whilst a-fishing?" asked a boy. "Of graver moment was their upsetting," was the rejoinder; "for Uenuku and other *ariki* thereby mourned for goodly sons seventy twice told." "That were likely to prove a great *tangi*," said the boy; "is the tale to be heard?" "The swim of Paikea across the great deep is of old, and the tale is of old; but should nimble tongues be still—" "We will be mute as the unfledged *tara* crouching amid the stones," said the boy.

Still watching the kites, tugging and swaying in the fresh wind, the old man began the tale. "Verily, even Rua-tapu was a flier of kites," said he; "and one day his kite breaking its cord, it alit on the *whare* of his father, of Uenuku. He climbed after it; and hearing some person on his roof, Uenuku cried, "Who is treading on my *whare?*" "It is I," answered Rua-tapu. "Who are you?" "It is I; it is Rua-tapu." "O young man!" cried his father, "descend and go thy ways; how darest thou mount above my sacred head? Such daring act might be committed only by thy elder brother, by the high-born Ka-hutia-te-rangi, begotten on the sacred mat!"

"This Uenuku was a great *ariki*, a great *tohunga*: his days were full of wars, as I might tell had I days of life long enough for the telling, and he was dreaded by his foes: for such was his *mana* that *kuri* fought for him as they were very men, to the discomfiture of his ill-wishers. On a day he called to him a *tohunga*, Hae-ora by name, skilled in the building of *waka*, and said to him, "Let build a great *waka*;"—it was built, and named '*Huri-pure-i-ata*'. Its sides were stained with the red of the war-god, and flying *puhi* of feathers from the *kukupa* adorned the lofty *rapa*. In order that its first swimming might be auspicious, Uenuku commanded that its crew should be composed of none but the eldest sons of *ariki* or *rangatira* of highest *mana*, to the number of seventy twice told, seventy to each *kapa*, or row of paddlers. The hair of these young *ariki* was too *tapu* to be touched by any but one of supreme rank, so Uenuku took on himself the labour of combing, anointing, and tying in a knot, the hair of this crew. Each wore in his hair a high comb, ornamented, and of a kind worn by none but supreme *rangatira*.

"Uenuku had dressed the hair of his favourite son, of Ka-hutia-te-rangi, whose mother ranga-toro was his chief wife, a woman of rank, when Rua-tapu came to him and said, "O sir, dress and tie up my hair also."

" "O young man," answered Uenuku, "there is no *heru*, no comb for your head."

" "O sir, why may not the comb be used that held the locks of Ka-hutia'?"

" "Woudst thou indeed use the sacred comb of thine elder brother? Thou art not sufficiently nobly-born that thy head may be so honoured."

" "O sir, O noble *ariki!*" cried Rua-tapu, "I was supposing that I was indeed a true son of thine; but now I perceive it is quite otherwise."

" "O young man, thou art verily my son, but a son begotten without thought premeditated, the son of an inferior wife, of Pai-mahu-tanga, a captive in war; begotten, too, in the open air wafting the noisome odour of *kawa-kawa*;—whereas thy elder brother was begotten by me upon the *takapau-whara-nui*, the mat made from the scalps of fallen foes; and he has worn the sacred head-dress *'Titi-reia'*."

"At these words Rua-tapu was completely overcome with shame, and his whole heart was filled with grief and pain. But his sorrow brooding, hatched out revenge; and he planned how he might bring about the death not only of his more favoured elder brother, but also of all the other young *ariki*, so that he himself would remain the highest in rank of those young men still spared to the *hapu*.

"Secretly he, with a stone chisel, chipped a hole in the bottom of the new *waka*, plugging it with chips and scrapings so that it might not be seen at the launching. Early on the morning following, the low sun shining in the flung spray so that the misty form of *TANGA-ROA* might be discerned as a shadow, the *waka* was launched, and the noble crew embarked. Rua-tapu took his place, covering the hole with his foot, until they should reach the deep sea. They paddled far out, the swift prow throwing aside the whitened water, and the fluttering *puhi* streaming behind. Rua-tapu uncovered the hole, and the water rushed in. Seeing it, the others cried, "We shall be upset; head her for the shore!" But Rua-tapu again covered the leak and baled out the water, urging them still further seawards, until the land could no longer be seen. He now hid the *tata*, the baler, and removing his foot, in came the water as fast as ever. "Where is the *tata?*" they cried; "hasten! bale out the water, or we are lost!" But the *tata* was nowhere to be seen; and the words of

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[270] Wohlers, Life, &c., 129.

the old proverb, 'Alas! without paddles and baler!' again proved true. These words are also used when a *hapu* has lost its *toa* and its *rangatira*;—its *mana* is lost, and destruction is at hand. The waters rushed in—the *waka* upset—and the young *ariki* swam about in confusion.

"Then it was that Rua-tapu swam hither and thither among them as they struggled around the *waka*, holding their heads under the water—as the very boys are doing, sporting in the water below the cliff there—until all were drowned, excepting only Hae-ora and Pai-kea. These, too, Rua-tapu pursued, and overtaking Hae-ora, drowned him as he had drowned the others. But Hae-ora had given his last requests to Paikea, from which has arisen this proverb, 'The great axe of Hae-ora', for revenge kept in mind. He now pursued Paikea, but was eluded by him.

" "Which of us," then cried Rua-tapu, "shall carry the tidings of our disaster to land?" He asked this question, having in mind the custom observed in Hawaiki, of the parents of drowned persons slaying any who had escaped the death experienced by their own offspring; which custom is declared in the proverb, 'Those who escape the blows of *TANGA-ROA*, will be slain by those on shore.' This custom was followed to prevent the offspring of the survivors disputing the title of the people to the land.

" "I will carry the tidings," said Paikea; "and I am well able, seeing I am a son of the sea."

"So indeed he was; and this was the reason, both for his remark and for his escape from drowning. He was descended from the sea-deities *RONGO-MAI-TAHA-NUI*, and *PETI-PETI*, and *RANGA-HUA*.

" "Go then," said Rua-tapu; "and note well—if I am lost here, then it will surely be known I am no son of thy father; but should I escape, then as surely will it be known that I am indeed his son. Let the crowded assemblies of the warm days of *Rau-mati* ever remember me; for when in that season the jelly-fish and the squid have reached the beaches, I shall be not far behind, going also towards the shore. Swim on to land: those who should be survivors in this disaster are become as the pile of slain after a strenuous day of bloody battle. This is

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[284] Colenso, Trans., XII., 140.
[296] A.H.M., III., 10.
[299] 'Evil tidings were usually brought by a relative or by a man of high rank; a less important messenger might suffer death in the first paroxysm of grief.' Colenso, Trans., XIV., 9 note.
[303] A.H.M., III., 54.

another word of mine to thee: In the cold nights of *Hotoke*, when ye the broad-chested men sit closely together by the cheerful fire, let Kahu-tu-a-nui lead the song sung at such times; so that in fruitful seasons and in unfruitful,—at the time of assembling together in companies and at the time of living separately and apart—through such singing shall I be ever remembered."

" "The tidings shall be safely borne by me," said Paikea; "for of a verity I am descended from *PETI-PETI*, from *RANGA-HUA*, and from *A-IHU-MOANA*."

"Rua-tapu gave his last parting words to Paikea;—"Go on, swim to land, to the dear-loved *kainga* our home!" So saying, he held up his paddle, which, through all his exertions, he had been able to retain in his hand. His body then burst asunder, causing great floods both in Hawaiki and in Ao-tea-roa; these were known as *Tai-a-Rua-tapu*, Tide of Rua-tapu: from his entrails too, sprang moving living things; these became *mare-mare-tai* and jelly-fish of all kinds, which thronging to the beaches in the warm days of *Rau-mati*, call to the minds of the people the sayings and the doings of Rua-tapu.

"Paikea swam on; but as he swam, Hawaiki lay behind him, and his face was turned towards Ao-tea-roa. Nor was any man able to traverse such a breadth of ocean unaided; and this is the *karakia* by whose power Paikea was able to overcome the buffeting of the never-wearying billows:—

> " "Now shall be shewn, now shall be revealed, the vigour of the trembling heart; now shall be known the force of the anxious heart; now shall be seen the strength of the fluttering weak female heart!
>
> " "The big fish of the sea swims fleetly through strenuous exertion, blowing forth the jets of sea-water from its nostrils; the big fish is lifted above the waters. Space makes it buoyant; Sky upheaves it above the swell of ocean. Now, rushing forwards, a steep descent; anon, as if climbing the fence of a fort! Now comes on a roughening squall of wind; anon, as a bird's feather am I borne upon the gale!—Ha, ha! thy heart one with my heart.
>
> " "Now the great enduring courageous heart of the Heaven-descended shall cause itself to emerge through all difficulties and dangers to the habitable, to the dwellings of light. A full deliverance for the son of an ariki, the properly-begotten son of an ariki: son above; son abroad; son according to the ceremonies duly performed; son according to the signs of the breaking-away of clouds, the lightening hitherwards from the outermost sides of the far-off horizon,

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[333] To be able to retain his paddle was a sign of bravery, as in modern times, the colours. Colenso, Trans., XIV., 20, note.

[346] The opposite meaning is intended to be conveyed.

[350] The popular fallacy, expressed in the words 'There she spouts!'

[351] Space and Sky are also invoked by Whaka-tau. See Chap. XXIII., p. 346, l. 490.

[357] 'Six reasons given for asserting the nobility of his birth; (1) son of an ariki by both parents; (2) properly begotten—with betrothal, parental consent and every proper preliminary arrangement; (3) son above—with approval of the Sky; (4) son abroad—with approval of Space; (5) son according to ceremonies duly performed—early naming by tohunga, cutting of hair, &c.; (6) son according to celestial signs: these were such as here referred to; —distant summer lightnings,—aurora australis,—peculiar red and other clouds appearing on the horizon,—shooting stars, &c., &c., which were supposed to be given as tokens of approval at such ceremonial seasons'. Colenso, Trans., XIV., 21.

" "Ha! abroad, far away on the deep, this is verily the place to exert strength, to shew the straining of sinews.

" "Here, now, is the skid; I mount on the top of it; the very skid of Hou-taiki; the skid satisfying the heart; the skid that is sure and fast. Ha, ha! the cold wind is laughed at, defied; so too is the wind, icy and cutting to the skin, so too is the bitter cold penetrating and numbing vapour; and the fainting internal feeling of sickness. Here is the skid! I mount to the top of it; verily the same skid of Hou-taiki so greatly desired and looked for.

" "Once, twice, thrice, four times, five times, six times, seven times, eight times, nine times, ten times.

" "Let not the fastening roots of **TANE'** be unloosened by thee; let not the winds, hateful and ill-omened to **TANE'** be set free by thee. Let the swimmings of a man in the ocean finally end; let him emerge at the habitable regions; at the lightsome joyous dwellings. Take up this descendant of ariki; behold! he lives; he swims bravely. Lo! he swims on; the man born an ariki pursues his course; he follows on still swimming away. Lo! he swims; behold! he swims with power; still swimming onwards, enabled, enduring. An ariki follows on; still persisting in swimming; lo! he swims. Behold! he swims away, even Paikea an ariki, who goes forwards continually, still keeping on swimming. Lo! he swims; behold! he swims; upborne he swims; upborne he continues; he perseveres, swimming onwards, toiling manfully. Now above the surface, then below! anon, rolling between the billows; all of which ends in the very reaching of the shore by **TANE'** himself.

" "Lo! look out! there it is; —coming onwards towards me, a huge rolling wave. Strike it down! Fell it! with the famed toki of ancient times,—that which overturned the land. Ha, ha! his own mighty first-born rangatira appears to aid and succour; that is, Rongo-maru-a-whatu; therefore it, the huge and overwhelming wave fled away, afar off, ha!

" "The plugging and caulking stand good: the fixing and lashing stand good. Let it be uplifted and carefully borne: let it be raised and supported: let it be borne along.

" "Alas! my distress, causing me to toil laboriously at swimming; here, indeed, my distress is now seen.—Make thyself to swim on courageously and well, as a skilful knowing one of old: truly so! here, indeed, thy courageous swimming is now being shewn. In the midst of the great ocean, here, indeed, is it being seen. In the midst of the desolate wild, far from man, here, indeed, is it shewn. In the ragged first appearings of daylight,—far off on the horizon, when first seen away there; here, such is now being seen.

" "My bird is verily met above; yes! there it is now returning; here, indeed, it is shewn.

" "Rua-tapu stood upright in the sea grasping his paddle,—his last token! Alas! it was evil! One rangatira dies, another succeeds him. Ka-hutia-te-rangi took Pani-pani to wife; he was the son of a great rangatira, highly esteemed at 'Whanga-ra'.

" "Here am I, still swimming on, floating, but alas! going in no certain direction. The big fish is beaten stiff in the tide of swiftly-dashing waves.

" "Lo! there it comes! the waka of Pakia is fleetly sailing hither.

" "O, big black and white karoro, flying aloft there; settle down hither on the sea from the sky.

" "O **TANE'**, enwrap and involve me in the garment of careless insensibility, that so I may quietly float to the shore. Lie quietly down, O young ariki, upon the sea, purposely becalmed for thy safe voyaging. Let the brave swimming man be safely carried to the shore.

" "O Hikita'! Oh, here am I, even as a great fish. O Hikita'! O Hikitaiorea O!—lo! I am as a water-logged waka of kahikatea. O Hikita' O! O Hikitaiorea O! I am as a paraoa, basking and rolling in the deep. O Hikita' O! O Hikitaiorea O! O Tu-parara! seek me, carry me to the shore. O Wehenga kauki! fetch me, carry me to the shore. **TANE'**! fetch me, carry me to the shore, to my own land; to the very shore there; to my father, indeed; on the shore, away there: alas! alas!

" "Ma-tai-a-huru! Ma-tai-a-huru! through the warm sea, through the warm water-tide, let my skin now become warm: let it now become as if I were verily basking in the heat of the noon tide sun suddenly shining on my skin; let it now be as if I were by the blaze of the fire brightly kindled, that it may become hot."

[372] The furious westerly summer winds of the East Coast are here deprecated. Colenso, Trans., XIV., 21.

[384] **TANE'** figuratively for a canoe made from one of his trees.

[385] A huge wave overwhelmed Ulysses on his raft. Odyssey, Book V., 403, Pope's translation.

[411] Like HINA-URI, who after the transformation of **IRA-WARU** into a dog, floated on the sea for many moons, insensible, until she reached 'Motu-tapu.'

"Through these words Paikea became warm, and at length reached Ahu-ahu, in Ao-tea-roa."

"What a long *karakia!*" said a boy.

"What a long swim," answered the old man; "nor is that the whole of the *karakia*; for more than a day and a night was Paikea in the water;—though, indeed, it is said by some that he traversed the ocean on the back of the great fish "*Rua-mano*", reaching the land at the season when the *kumara* is planted, and when in the sixth moon the seed of the *pere-hia* is blown by the land-breeze into the sea."

Some of the boys now ran off to swing from the *moari* and emulate the swim of Paikea; others remained watching the kites; others joined their companions in playing at *para-toi-toi*, in which game they warded off *toe-toe* reeds flung like spears by an opponent: a like game, but more hazardous, was *para-mako*, in which sharpened sticks took the place of light reeds. By these games the youths became expert in the warding of *tao*, of spears.

Some, more cunning with their fingers than active with their limbs played *whai*. A loop of string twisted around the fingers in many various ways represented by its several positions the scenes of the creation, the acts and death of *MAUI'*, and other incidents of old. This game, and those called *ti*, were learnt by *RONGO-MAI* on his visit to the dreaded abode of MIRU.

The young girls played *puni-puni*, singing an appropriate song, and interlocking the fingers in a certain way at the proper time: these were the words of their song:—

> "By the great water, by the long water, the karoro cries, the korora: where is the entering, where is the closing, for the resting!"

Or seated in a ring, a small stone was passed from hand to hand whilst they sang:—

> "Listen, listen, where is the stone? listen, hid in which hand? where is it hid? seek for the stone. Where shall we go? we will go to the many, go to the multitude. Tell me, tell me, with whom is it found?"

One person goes round the circle, and guesses in whose hand the stone is held when the words of the song end: if she guesses correctly, the holder of the stone takes her place.

The game *koruru* was played, small pebbles being caught on the palm and the back of the hand in various ways, differing in the eight parts of which the game consisted.

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[431] Ulysses floated for two days and nights, Odyssey, Book V., 496; for nine days, Book XII., 529, Pope's translation.

[463] koruru, similar to knuckle-bones,

In the *ti* taught by *RONGO-MAI*, the fingers were held in various positions, each position having its name. These names were called at random by one player, and the others must at once produce the position; or the position being made, the other must at once name it.

The girls, too, skipped with ropes, played at questions and answers; and many other games hastened the sun over the heavens, until late in the afternoon he seemed to hang suspended in the horizon.

On the slope of the cliff towards the *pa*, there grew a clump of straggling *ngaio*, and close by a grove of glossy-leafed *karaka* which, on account of its fruits, was *tapu*. Whilst the tale of Paikea was telling, from the *ngaio* clump had come the sounds of a *koauau*, a nose flute, reminding one of the story of hine-moa, and of how she swam by night across the dark lake to her fluting lover, to Tu-tane-kai.

One of the boys held a *torino*, a flageolet made of two pieces of wood hollowed and joined, in his hand; and to him an old man said, "No such sweet sounds canst thou charm from thy *torino*,—yet sweeter were the sounds of the flute of Tu-tane-kai; for was it not made from the arm-bone of a *tohunga?* It was in this wise: The father of Tu-tane-kai called upon this *tohunga* to perform the ceremonies dedicating his son to the red-eyed god of war; and having so dedicated him, the *tohunga*, in accordance with custom, was *tapu* for the space of a moon, during which time he must neither touch food with his hands, nor feed himself. But one day, roving through the woods, he chanced on a shrub of long-leafed *poro-poro*, laden with berries, temptingly ripe. Either he had forgotten that he was in a state of *tapu*, or the enticing fruit overcame his fear of detection;—for he plucked and ate the berries, regardless of the sacrilege. But alas! he was seen; and it was considered that by this infringement of *tapu* he had cursed Tu-tane-kai. As it was an evil act to shed the blood of a *tohunga*, he was put to death by drowning; and from his right arm-bone was made a flute for the boy, for Tu-tane-kai. Verily, sweet as marrow were the sounds of that flute in the ears of hine-moa."

From the *pa* issued a young woman, now hastening, and now moving with reluctant steps as if doubtful of advancing. Her inferior garments and her bare lips, indicated that she was of

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[501] The story of the swim of Hine-moa has been often told, but not that of the origin of the flute. It is now believed that the whole story was brought from Hawaiki and only localized at Mokoia.

low birth, though her personal attractions equalled those of any high-born woman of the *pa*. She approached the *ngaio* clump, whence came the sounds of the fluting: the sweet sounds, too, seemed to urge on her steps: for as she grew hesitant the music grew sweeter and more plaintive, inspiring her as if with courage. Coming nearer to the clump, her hesitancy increased; and the fluter, himself unseen, at such moments seemed to breathe his very soul into the dulcet sounds, calling her more surely than ever the leaf of *patete* called bird to the remorseless hunter.

She entered the clump, when a deep voice called, "Scarcely have I breath left to scold thee, O HINE-KOA!—but thine own thou hast spared by thy tardy coming."

She moved, still hesitantly, towards the voice, but made no reply in words.

"What! art thou too out of breath?—is the slope so steep then?—hast thou no word of greeting?"

"With what fit greeting shall I salute my *ariki*, my lord?" said the girl.

"Ha! doth the sweet-fruited *tata-ramoa* look with upturned white eyes to the lords of the forests?—without their aid, what is it but a low mound of thorns in an open waste?"

"Yet climbing up the great stems, it adorns them with odorous clustering flowers and with palatable fruits; its vines, too, afford sweetness for parched lips."

"True, O young woman; and the very thorns with which it wounds its support, enable it to cling yet closer."

"They do not penetrate deeply, O my *ariki*."

"Let it beware, therefore; lest as it nears the tree-tops, having waxed great, its thorns failing their hold, the great vine is dashed heavily to the ground, never again to be uplifted!"

"It is a thought of that danger, O sir! that has caused the hesitancy of my steps."

"Come hither, then, and twine thine arms about me; so that should even the prickles fail, thou still hast me secure!"

"I fear thy mocking tongue: wouldst thou ever speak with the music of the *koauau*!"

"Ho! no hands had I then for the caressing of thee: come then, and be not afraid of the nobly born."

"If thou wert lowly born as I!"

"Where then were the venturesome heart? Is not the sweet *tawhara* desirable as it lures from the tree-forks—though one cannot say which shall be had,—the fruit or a fall?"

"My fear: for what man seeks below him?—ever the thoughts of the noble are set on higher things. Thou wilt seek a wife amid the female *ariki*, and the slave-girl will be cast aside like a worn plume."

"Who can say he shall have joy of all his days?—then foolish is he who peers for the trouble coming. Did PAOA leave his slave wife for a nobler, or was it not rather indeed the slave wife who kept the heart of her lord?—The breath of war is one thing, and the breath of love is another: with one I praise *TU'*, and with the other I entreat thy love. Come thou, O HINE-KOA, and teach me the love that shall melt thy obduracy of heart."

"O my *ariki*, my heart already is thine; but if I give all—"

"So often giving," interrupted the youth, "thou wilt surely lose it one day!—or it will be as the red wreath found by Mahina; it will be irrecoverably lost by thee. They say, too, that every young fellow of the *pa* has enjoyed thy favours."

"Never have I given love;—and what are the favours of a maiden? But as thou sayest, one day I lost all; and that was the day Karika drove out the thoughts of all others!"

"*E!* Karika! fortunate youth!—to so ensnare the *kotuku* desired by many hunters!—Nay, thou shalt not go;—shall he keep it in a narrow cage for the beauty of its plumes?"

"Alas! it is the beauty of the plumes that has attracted thine eye whilst thy heart is elsewhere!—would that the beauty might ever endure, or thou become blind so that I might tend thee!"

"What! should he be sightless who now is a leader of spears and the terror of men?"

"Only that I might secure his affections!"

"As the *karoro* is secured by having his wings broken so that he runs about the *pa* with a never-ceasing *tangi*!—Away to thy fellows;—and to think my heart had conceived a hope that thy love was mine!"

"Is a jest, O my *ariki*, to be taken as very truth?" she asked, trembling like a *kaha-kaha* plant.

"Thou canst not jest with love," said the unsmiling youth; "for the tender heart is wounded by even the appearance of insincerity."

"Though death, and parting worse than death come to-morrow, —O sir, O my beloved!—love me to-day."

With a laugh, careless to any but her whose ears were closed by love, Karika took her in his arms.

Chapter XXVII.

LAND AND MANA.

A dispute between Hua-riki and Ihi-i-te-rangi had culminated in high words, almost in blows. Hua-riki was a younger brother of Tara-iti, the embassy who had died in the forest after seeing a *kehua*. He claimed that in accord with custom a *rahui* had been set up on the land where his brother had died; that though twice six moons, the usual period of the *rahui*, had passed, Ihi-i-te-rangi had not provided the feast removing that *rahui*, but was now trapping *kiore* and spearing birds on the very land: he therefore claimed that land as his own, and called on the *hapu* to uphold his title.

Those learned in genealogies and matters pertaining to rights of ownership were assembled, and the disputants were required to state their disagreements to them, Hua-riki, as aggressor, speaking the first word.

An orator, whilst speaking, would move backwards and forwards in a short space kept clear for the purpose. He would speak whilst traversing the space in one direction, retracing his steps in silence: this silence allowed his words to sink deeper into the hearts of his hearers, and gave him time to arrange his next utterances. His movements were slow or energetic, as his words were calm or impassioned; and he would often round a fiery phrase by leaping in the air and alighting heavily on both feet. The finished orator would begin with an appropriate *waiata*, or song, speak his speech, introduce another *waiata*, and conclude: he would also make free use of old proverbs and sayings pertinent to the subject.

Hua-riki, knowing the power of an old *waiata*, began with portion of a *tangi* that set athrill every heart that thought of Tara-iti and his death. His words were these:—

> " "The evil which befel thee came by shuddering dread, and terror took thee hence by act of powerless friend. But sleep, O child! in cold, cold bed, whilst I sleep warm in mine. Ne'er can the obstinate break through ta-tara-moa thicket, nor o'er-pass the turbulent foaming sea of Matuku.'' ''

Having murmured this *tangi*, he paced, head bent, as if in silent dejection, so that it would appear that the words had

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[4] rahui, a mark of prohibition. [21] Shortland, T. & S. of the N.Z., 188.
[30] A.H.M., IV., 194.

affected him in the manner he intended it should affect his hearers. Raising his head as he turned, he continued,

"Who would disturb his cold bed?—or who would exchange his couch for the bed of Tara-iti? Shall the man who shivers in the mournful coldness of death be also cursed by the living? Though there be silence, shall there be no peace?—though cold, yet no rest?

"The *rahui* was set up; and a girdle, a *kapu* of sacred *petako*, was buried at its foot, so that through the *karakia* murmured over it the *kapu* might not be stolen, and still bite with the tooth of death whomsoever should disregard the *rahui*.

"If I follow a custom taught and observed by my fathers, who will blame me?—or if I protect the body of my elder brother from desecration, is the act opprobrious, or meritorious? Is an evil result to follow a good action?

"Have I not in my veins the blood flowing, through Hupana, from the gods?—yet am I treated as a *tutua*, a person of no importance, and without *mana*; for by Ihi-i-te-rangi has my *rahui* been disregarded.

"The proverb says, 'What can a single person do?' nor can I do aught will not the *hapu* aid me in asserting my right, which is this;—that the *mana* of that land pass to me, as successor of my elder brother.

"*Kiore* have been trapped; birds have been speared; nor have my lips so much as touched the *kiore* and birds thus taken on lands *tapu*. By ancient custom, therefore, I lay claim to that land. I have spoken."

He sat down, and after a short pause, Ihi' arose, in few words refuting the accusation.

"It is true," said he, "that a *rahui* was erected by Hua-riki: he set it where it could not be passed unobserved, in the narrow path leading to the land; and seeing it, neither I nor any of my kin took food from the land during the space of the forming and ripening of a *rimu* berry, during thrice five moons. Nor was such restraint easily endured, seeing that there grows a *kaihua* of *mana*, a tree wherein can always be speared an abundance of birds.

"In the tenth and eleventh moons, lately gone, when the fruits of the *tata-ramoa*, the *tawa*, the *matai*, the *mapau*, the *horo-pito* and others are ripe,—when too the *piri-piri*, the hair of HINE-NUI', bursts its brown clinging balls,—birds were for the first

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[43] Tregear, M.R., 144. [55] Taylor, Ika, 128.
[75] piri-piri. Anglicised to 'biddy-biddy'.

time taken since the death of Tara-iti, and *kiore*, grown plentiful, trapped and caught in baited pits.

"Hua-riki complains that his lips have not tasted the *kiore* and birds thus the first time taken: Hua-riki, then, must be a *wainamu* for *kiore* and birds; for a savoury feast was prepared, and he with his near kin bidden to partake of it; but though it waited long, he neither came, nor sent to tell the reason for his not coming. There are those, too, who can declare to the truth of my words: they have cause to remember, seeing a double portion of the feast, his and their own, fell to their share.

"If Hua-riki has failed to assist in the observance of this *tapu*, am I to blame, or is he to blame? If I have shewn myself willing to observe all customary rites, and he has refused to take his part, the eating as it were of the first-fruits, is the fault mine, or is it not rather his own?

"The proverb is known to you all,—'The spider is not seen when concealed in his web; so the real intention of man is hidden in his heart.' I have spoken."

Was the word true, Hua-riki was asked, that he had been bidden to the feast but had refused?

"I did not refuse," said he, "but I did not go."

"Had any observance been neglected?"

"It appeared to be all *tika*, correct."

"*Hu!* one would suppose it had been the reverse; that it had been *teka!* For what reason have you called us together?—the right is without doubt on the side of Ihi'."

"Yet not without reason have I disputed that right," said Hua-riki with unabashed assurance: "and though my elder brother, though Tara-iti neglected to call his title in question, I here deny that this land now in the possession of Ihi-i-te-rangi is his according to the custom of our people."

"Ho! having found a rest for his five-fathom *here*, his spear,—have at the bird!—What fact can you advance that Tara-iti was unwilling to reveal?"

"The beginning was in dim days," began Hua-riki. "Ihi' had an ancestor whose name was Tu-tea, and who had sons and daughters. Being an old man of warlike repute, his blood coursed hotly in his sons, and one after another they met the fate of *toa,* dying by *tao* and *taiaha* under the favour of red-eyed *TU'*.

"Their only offspring were chance-come sons: Tu-tea was aged, and without hope of further progeny, wherefore he bequeathed his lands and possessions to his nephews, and to his daughters, this particular piece falling to the share of his eldest daughter, of MAI-AO.

"Now she was taken to wife, or rather she took as her husband an odd man, a man without land, and not of the *hapu*. He came from who knows where?—yet took possession of what belonged to others.

"He being a stranger, the land should have reverted to Ru-tanga, a younger brother of Tu-tea, and my direct ancestor; for as the proverb says, 'The woman goes, and goes without her *maro*.' Instead of that, it was occupied by her and by her children, though indeed without right; for another proverb says, 'A nephew standing apart on the other side of the river.'

"No man can deny that I am direct in descent from Ru-tanga; and that the land is therefore mine by ancestral right, who will deny?"

"Denial is one thing, refutation is another," said Ihi', speaking in his turn. "The intention of Hua-riki is now revealed, like the *punga-were-were* in the midst of his web. His eyes are keen to pierce the dimness of days past, and his memory is retentive. Without a doubt, could his thoughts be seen, we should know that he anticipates my very answer; and that the things I shall say are the very ones he could wish I had forgotten.

"Touching the right of my ancestress, of MAI-AO. Her claim to the land had indeed ended with her life, her children remaining portionless, had not they been adopted, and that before the death of ther mother, by her eldest brother; thus becoming recognised members of the *hapu*, and the rightful inheritors of the land demised by their grandfather, by Tu-tea: and as a man claims through his grandfather, not through his father, where lies the invalidity of their claim?

"Nor can the proverb be applied in this case; for her brothers approved of her choice of husband; and he entering the *hapu* added to its strength, maintaining his right, too, with powerful arm, for he was not without *mana*. Hua-riki, therefore, 'cracks the calabashes of his mother', when he admits his ancestors were unable to expel those who sat without right on lands claimed by him."

"That was a little matter," said Hua-riki on Ihi' ceasing; "my claim was not altogether based on so trivial a thing. For Rere-ata, one of the descendants of MAI-AO, gave permission to Hau-iti, another of my ancestors, to trap *kiore* on the land: such

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[127] Shortland, M.R. & M., 130.

traps and pits were used by him during his life, and on his death he bequeathed them to his son, to Punua.

"Yet he had not long enjoyed his bequests, when both land and rights were taken from him, a son of Rere-ata forcibly ejecting him. What right had the son to restrict the liberties granted by his father, and allowed by the *hapu?*

"It is through the bequest of Rere-ata that I assert my right to the land where my ancestor trapped and took *kiore* during the days of his life."

"A short answer and a sure refutation," said Ihi': "a right was indeed given to Hau-iti to trap *kiore*; and such right was bequeathed by him to his son, to Punua, the descendants of Rere-ata acquiescing.

"But Hua-riki, calling to mind the limitation of the permission granted, forgets it while thus calling it to mind. The right was to take *kiore*; but uncontent with that, Punua must needs spear and snare birds also; thus coming into collision with others to whom the bird-taking right had been granted.

"Being remonstrated with, he defied both occupiers and owners, shedding the blood of one of them; and losing, through his double transgression, all privileges originally allowed."

"That claim," resumed Hua-riki with assurance, "was as nothing to the one I will now specify. Whaura, a grandson of Rere-ata, led astray the wife of Wai-ta; and as the usage is 'land for woman,' Whaura ceded his *mana* in the land to my ancestor, to Wai-ta."

"Here is more smashing of calabashes," said Ihi' grimly; "Wai-ta, though thus receiving the land, was unable to take possession and make good his title.

"Whaura had no sole right of disposal, the land belonging equally to his brothers; and when Wai-ta proceeded to perform acts of ownership such as are required before title can be established, he was confronted by the other owners who refused to quit or to give possession.

"The affair with the woman was none of theirs; and Wai-ta being unable to make good his claim, lost both land and woman."

"But the land in equity passed to Wai-ta," urged Hua-riki; "it was his for injury suffered: that fact no man can deny."

"But there remains the stronger fact, equally undeniable: he was unable to possess himself of what he supposed to be his own;—and who will uphold the cause of a weakling?"

"It is right," said the arbiters; "Wai-ta must perform acts of ownership ere the *mana* of the land could pass to him."

"Then must I urge a claim most incontrovertible," said Hua-riki with unabated cheerfulness. "My very grandfather, Maunu, passing over this land, was lacerated by a prickly withe of *tata-ramoa*; and his blood being sacred, he erected a fence around the spot where it had been spilt, so that his *tapu* might not be defiled.

"Who then dare dispute my right to land made *tapu* by the blood of my grandfather,—land whereon, too, he erected a fence protecting such sacredness from common people?"

He looked round triumphantly, as a warrior might who by feints had made opportunity for a thrust that stretched his adversary before him: yet he shewed no surprise at the refutation which followed, nor was his confidence in any way diminished.

"The laceration," said Ihi', "may have been premeditated as was the subsequent act: but the act was observed, and the fence destroyed as soon as erected. Had it been allowed to remain, acquiescence to ownership might have been inferred: but being destroyed, denial was signified:—nor can the grandson successfully accomplish by his words that which the grandfather failed to secure by his deed."

"And are my cumulative claims to be entirely set aside?" cried Hua-riki; "though my ancestors took *kiore* on the land, though their blood has been spilt there, and though my elder brother have now died there—am I to have no recompense?"

"One would suppose," said Ihi', "that Hua-riki had in his own person endured the supposititious injuries of all his ancestry: but touching the death of Tara-iti, the *rahui* was not disregarded: and the only omission in the ceremonies was due to Hua-riki himself.—I have refuted his every claim, and the *mana* of the land is still mine."

Breaking on the murmurs of approval, "I perceive," said Hua-riki cheerfully, "that the tenacity of my friends is unabated: I must therefore bide my time, and trust to the failure of the memory of my rivals. Neither will I partake of the feast, lest in pleasing my palate I destroy another lien;—my son at a future day shall urge the disregarding of the *rahui* in addition to the claims stated by me. My descendants shall yet see themselves in possession of the coveted." So saying, he left them, a smile on his lips.

"Impudence and importunity may gain for him that which else were never his," said one.

"He has at least warned Ihi' that other claimants may be clamorous," said another.

"Should insistence in the end gain for him so fat a piece of land," said a third, "who will say that importunity is to be despised?"

Kapu and Mokeke going off together, "Hua-riki would drag the *koura* from his coveted hole, but has not the art of Tama'," said the youth.

"It is such turbulent fellows who cause wars among kindred," said Kapu with ire: "he treats it lightly, but it may have heavy ending; for where claims become involved, the heart-burning leads to strife, the title remaining with the victor."

"But he, sir, may be again dispossessed, may he not?"

"That is so; and as with a man, so with a *hapu*. Though in war it be almost annihilated, should any members of it escape the general destruction, thereafter eluding the conquerors without deserting the lands of the *hapu*, their claim to the whole territory will still hold good, and they may at any time assert that claim if they have the courage and strength to maintain it: this title is based on the claim that 'their fires had never been extinguished;' that is, they had never deserted their lands."

"Yet a conqueror acquires the *mana* of the land he conquers?"

"Always provided he also occupies it. He then has its boundaries pointed out to him by the slaves; and at certain times the *rangatira* will visit the utmost limits of the land claimed, and clear and cultivate portions: this is an act of ownership, and is called *uru uru whenua*."

"Then cultivation and the burning of fires for food are proofs of ownership?"

"If carried on unmolested and unchallenged: but any remnant conquered but unsubdued, would be a continual menace."

"Numbers of the victors would then be compelled to leave their own lands, sir, in order that those newly acquired might be occupied?"

"And to whom would that come as a hardship? But indeed, should a *hapu* have been overcome, those spared being made slaves, those slaves might be allowed to return to the lands of their fathers, taking repossession conditionally on their rendering assistance to their conquerors in times of war, and on their supplying them, during such term as might be required, with presents of the products of the land. They might then claim the land through their ancestors, as though they had never been subjugated."

[263] White, M.T. & S., 190.

"Might they not, then, sir, 'grow men' and at last repudiate vassalage?"

"The thought has before now produced the very act you mention: the conquered *hapu*, deeming themselves again of sufficient strength to scorn dependence with safety, have brought, as required, their presents of produce, but have presented them on the points of their spears."

"Would not such insolent act be resented by a haughty *rangatira*, provoking him to impose more galling exactions?"

"To what end?—unless war were again desired. Complaisance would make no enemy, but possibly a willing ally. The men would probably be told that no more tribute need be brought."

"If these men, as allies, assisted in subduing another *hapu*, they had also a right to part of the lands acquired?"

"That is so; and on division being made, the larger portion would be given to the *hapu* that had suffered more losses. But complication of claims ensued, even more involved that those resulting from marriages of the daughters of *rangatira*. Disputes would arise, culminating in internal strife, when the victor obliterated all minor claims by arrogating to himself the *mana* of the disputed territory. Therefore it is that all men not members of the *hapu* are regarded as unfriends; for two desires are powerful in the heart of man; the desire for land and the desire for woman, and in these two is the origin of war.

"In times of strife even kin are looked on with disfavour: for the proverb referred to by Hua-riki, 'A nephew, standing apart on the other side of the river,' has been made the justification for taking the life of him, lest his claims to lands should afterwards prove prejudicial and inimical."

"Why is it, sir, that a man traces his claims, as also his descent, through his grandfather rather than through his father?—a grandson, too, is often predestined to exact *utu* rather than a son. I have also observed that in families of famous men a generation is skipped: thus Kai-tangata was noted for his warlike nature and for his union with WHAI-TIRI: their son Hema was great chiefly in being father to *TA-WHAKI* of the lightning; nor perhaps had his son Wahie-roa been famed had he not been father of Rata."

"Either you or I must then be a *tutua*," said Kapu dryly; "but the reason for tracing through the grandfather is not far to seek. The sons of a man have all an equal right in his land, in so far that on the death of the father his *mana* passes to his eldest son; on his death to the second eldest son; then to the third, and so on to the youngest: on his death it reverts to the sons of the eldest son, then to the sons of the second son, and so on. Should the sons of this second son wish to declare by what right the land was theirs, the confusion of intermediate steps was avoided by disregarding them, and saying, 'It was bequeathed to us by our grandfather, by so-and-so.' "

"Will not a woman also claim from her grandmother?"

"As the proverb says, 'Male children follow after the male; female children follow after the breast fed on at night.' But there is this difference: whilst the grand-daughter of a *rangatira* has an equal claim with her male cousins on her grandfather's lands, that claim holds good only so far as her own grandchild; then the claim ceases, reverting to the male line of the second generation from the ancestor from whom they claim. This is so as in a measure to avoid the complications ensuing on the marriage of women of rank."

"But the descendants of Mai-ao held their mother's land, nor was their claim ever annulled."

"No, since she, as shewed by Ihi', married with the consent of her brothers; her husband joined the *hapu*; and her children were adopted by her eldest brother.

"This too is a custom: if a man come to a woman and dwell with her, she is the head; but if she go to him, he is the head. Should she thus leave the *hapu*, indeed, all her claim to land in that *hapu* at once ceases; or as the proverb says, 'she goes without her *maro*.' For these reasons, many a haughty woman will refuse to marry unless the man consent to come to her."

"These things, sir, are hard to understand."

"For that reason it is," said Kapu, smiling, "that there are *tohunga* learned in the intricacies of such matters: the disputants lay their claims before them, and by them are they unravelled."

"Then, too, there are other claims besides those of bequest."

"Many other, such as disregard of *rahui*. In the case of Hua-riki, had his *rahui* as stated been set at naught, his course of action was to enter on the land and cultivate a portion: had he been able to do this unmolested, supposing, of course, no feast had been offered him, his title would have been substantiated without further demonstration.

"A man may claim land on the grounds that his ancestor was killed and eaten there; but another might over-ride this claim by proving that it was his ancestor who had killed and eaten him.

Or a man might claim the land by proving that he was born on it, and that his *kawa* had grown there. Or should a *rangatira* on a journey lose a relative by death on lands not his own, he might claim part: or should he be with his hosts on a fishing expedition, and the fish caught please him, he might fling his hair ornament into the water; and unless objection were raised at the time, he might thereafter take fish from those waters as if they were his own."

"But land without an owner, can be claimed by any man who will occupy it?"

"The *mana* of the land becomes his, and occupation is title. A *rangatira* thus acquiring new lands will name various parts after himself, making them thus *tapu* to himself; this too is an indisputable act of ownership, only to be controverted by one who can prove he was there at an earlier time and gave names to the places, or cultivated them, or erected an altar upon them.

"Should two *rangatira* meet upon a land-acquiring expedition, the place where thy meet is agreed upon as the common boundary, unless altered by mutual agreement.

"Sons accompany their fathers or grandfathers upon all expeditions, when they are taught the boundaries, and the names of all places within those boundaries: fishing-grounds are pointed out to them, and all things that will enable them thereafter to maintain their *mana* over their possessions."

"Should a man be retained as prisoner by a rival *hapu*, is he still entitled to the lands formerly held by him in his own?"

"Truly yes; for at least his next of kin will hold them; and should the man return, he would still have the land, though his *mana* would be lost. And such indeed, my son, were my case; but neither kin nor land would draw me back again, for what are these without *mana?* He is an outcast, alas! from his *hapu* and from their *atua*, who has been taken prisoner of war, and his life spared to endure the privation and degradation of servitude."

"But, sir, *mana* may be lost by others than prisoners of war: may not men dwell in the very midst of their kin, enjoy wide possessions, and yet have little *mana?*"

"That also is true: one man may have *mana* in one thing, one in another, one in nothing. One *rangatira* may have no *mana* in war, but unbounded *mana* in peace; another, little in peace, but unbounded in war; so that deference is paid to one at one time, to another at another time. So too with *tohunga*; one may have *mana* as a *matakite*, a seer; another as a designer of *whare*;

another of *waka*; another as a carver; another as incisor of *moko*; another as master of *karakia* and ceremonial rites; and only in his own art is he acknowledged as a superior."

"But these last, sir, have acquired *mana*, and by unsuccess may lose it; cannot a man be born with *mana?*"

"Surely; a man nobly born begins with the *mana* that others may have been a life-time in acquiring. But he too can lose it; for should a *rangatira*, who by birth should be leader in council and in war display inaptitude, mentally, morally or physically, he will tacitly be set aside and a fitter man preferred to the position. A *rangatira* may lose *mana* by displaying a mean spirit; by being inhospitable to visitors; by being overbearing to menials; by disregard of common observances; indeed, the greater the *mana* of a man, the greater must be his circumspection in all things.

"To make a show of his *mana*, a *rangatira* will at times, for no other reason, set up a *rahui* on a certain roadway, or stream, so that no man will dare pass that way; but this is sparingly done by the nobly born; for he, in proportion to the greatness of his power, is more temperate in the idle exercise of it.

"Another privilege of a man of *mana* is the *tapa*. By means of it a *rangatira* is able to secure possession of any thing desired by naming it a portion of his body. Should he declare a certain *waka* to be his backbone, the owner of that *waka* would cheerfully present it to him, well knowing that he would receive its equivalent twice told. Here too are seen the obligations incumbent on the powerful; for should a *rangatira* exercising this power of *tapa* neglect to make liberal recompense, his *mana* would wane; and persisting in his ungenerous course, he would lose his *mana* and power of *tapa* together, and be no more regarded than a common man.

"The reason a man gives to a *rangatira* the thing on which he may place his *tapa* is that it would after that be desecration for any man but the *rangatira*, or one greater, to use it. There is this peculiarity in the *tapa*; that whereas a man desiring it may even call a certain calabash his head, should another man liken his head to a calabash, or any part of him to any common object, it would constitute a *kanga*, or curse, of the kind called *tapa-tapa*, for which the *utu* is blood.

"Should a *rangatira* of great *mana* receive at baptism the name of a common object, that object must be spoken of by another name, lest it should be construed as a curse on the *rangatira*: so it was that when a certain *rangatira* was named TAI, the tide of the sea was thereafter known to his *hapu* as *kare*, ripple.

"The *mana* of a man may even have power over objects inanimate, as is seen in the power of the *tohunga* to crush a stone held in his hand by force of will, and by his power to make a withered blade green again in a moment. The sign of the *mana* of a certain *rangatira* was a thunder-peal which confirmed his acts. A dispute arising over a piece of land, he asserted its *mana* to be his, and offered to visit the land with the other claimants, and relinquish his claim did not the thunder approve his action. These agreed, and drenched with the rain of the thunder-storm that suddenly arose whilst they were on the land in question, they saw the folly of contending with a man of *mana*.

"Weapons and such like things have also their *mana*; some from having been long in the possession of heroes nobly born, are invisible to all but their owners; others have this *mana*, that they can truly foretell the result of battles in which their owners propose to engage, either by the varying flashes of their feather ornament, or by their turning slowly over when laid on the ground and certain *karakia* repeated over them; others ensure certain victory to those who wield them. These valued weapons are handed from father to son as revered *mana-tunga*, as heirlooms.

"Weapons also have *tapu*, so that a warrior may never carry cooked food except in his left hand, nor will he ever leave his weapon in such a position that cooked food could be passed over it."

"*Mana* is indeed a thing greatly to be desired: *tapa*, it would seem, can grow like *mana?*"

"It can grow or diminish according to the nobility of the man; for be sure a churl will have neither."

"This power of *tapa* would appear to be almost as great as that of *tapu*."

"Not so; for *tapa* and *mana* may be lost by a *rangatira*, whereas his *tapu* is never diminished, though it may be violated by some act of desecration.

"A man descended from the gods must ever bear within him part of the essence of the gods, which is *tapu*. He may lose his *mana* in matters temporal, such as warfare, but in matters spiritual, such as making things *tapu* or *noa*, he can not be dispossessed. In this it may be seen how a man may be more *tapu* than either his father or his mother; for he combines in his

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[456] White, M.T. & S., 137,

single person the *tapu* of both. The father of such a son will suffer him to perform acts that he would condemn in other of his children. So it was with KA-HUTIA-TE-RANGI, the favourite son of UE-NUKU; for being of greater *tapu* that his father, the *tapu* of his father would not be desecrated by such an act as the son climbing on the roof of the *whare*, even while yet the father sat within: so too in the combing and arranging of the hair of his son; it was an honour rather than a service.

"A pure *ariki* taking to wife a woman of equally high descent, will produce a son of still higher rank; for by his accumulated *tapu* he approaches nearer the gods: he would then be called *upoko ariki*, head *ariki*, or *take*, or *tumu*, or some such title, indicating that he was even greater than an *ariki*. Next in rank to *ariki* are the head *rangatira* of the various *hapu*, he being highest who is nearest the main line of ancestry: then come the near relatives of the *rangatira*, brother, sister, cousin; then the *tohunga*, the skilled persons, some exceeding powerful through their knowledge of *karakia* and *makutu*; then the free men; lastly the slaves, such as I am, my son."

"There are many, sir, lesser in rank than yourself," began MOKEKE.

"Have then the loathly buriers of corpses become numerous?" said his father:—"but touching these *ariki*, whilst their power is almost without limit, the more so when they combine temporal and spiritual *mana*, they use that power with utmost discretion.

"Whatsoever they touch has communicated to it part of their *tapu*; so that each *ariki* has his own place of abode, his own attendants, his own utensils: all his personal belongings are carefully guarded, lest they should be touched by any common person. If so touched, not only would the *tapu* of the *ariki* be desecrated, but the person touching them would also become *tapu*, unable to touch food or to mingle with his fellows—or the *tapu* would be communicated to them also—until he had again been made *noa*. Wilful desecration of *tapu* is a curse on the gods; and how then can a man escape death? Even desecration done in ignorance may have its fatal results: for there was a slave who, finding some *kumara*, cooked and ate them, discovering afterwards that they had belonged to a great *rangatira*, and were consequently *tapu*. Immediately on learning of what he had been guilty, he was seized with pains, nor was death long in ending such pains.

"Not only are common people prohibited from approaching an *ariki* or anything belonging to him, but he himself must pay regard to his own movements. Should he go in the places frequented by the people, such places become *tapu*, too sacred to be trodden by any but himself and his fellow *ariki*; nor may they be entered upon till again made *noa*. He will carefully avoid all *pataka*, *whata* and other food-stores; for should even his shadow fall upon one of these, it and its contents must be destroyed; for who would dare eat of the food on which has rested the sacred shadow of an *ariki*?

"He decides in all matters relating to land, property, and things *tapu*; for having been taught the lore of the *whare-kura*, he has not only the wisdom of his ancestors, but also the guidance of the gods. He regulates operations in agriculture, in fishing, and in burial. He prepares the *taua* for battle, and frees it from the *tapu* of blood on its return. He blesses the crops: is the medium of the gods, and his are the offerings laid on the altars of the gods. He is the opener of the womb, for through him and his children the line of the 'god-born' is carried on.

"To him are brought all first-fruits; and any stranger *hapu* having permission to cultivate part of the lands of his *hapu* must bring him the first-fruits before they dare remove the remainder of the crop from the ground. To him belongs all chance-come property, such as drifted *waka*, or stranded *paraoa*; he too has first right in the plumes of any *kotuku* seen.

"He alone is allowed to eat certain kinds of food, such as the many-armed *wheke*, then called *tapairu*. A distinguished visitor is honoured indeed should the *ariki* send him a portion of his *tapairu*; and he could be paid no higher honour than to be invited by the *ariki* to eat of that food with him from the same basket.

"He, as highest representative of the gods, has charge of the sacred *kura*, the red stone, symbol of the connection between the gods and the people: he has the power of making things *tapu*, or of removing their *tapu* and making them *noa*.

"This *tapu* nature of the *ariki*, never, as you have heard, leaves him, nor can he be deprived of it since he has it direct from the gods. As you may suppose, a man to whom such reverence is paid must display no characteristics mean or paltry; should he do so, then it is that he loses his *mana*. No *taua*, composed of warriors of high repute, of undaunted courage, would submit to the authority of one they deemed incapable. Although, therefore, the *upoko-ariki* is leader by birth in matters temporal as well as spiritual, his temporal authority may be superseded, by a brother, or by an uncle. No discussion will take place amongst the warriors and *rangatira*, nor will any word be spoken by them expressing what all have in their thoughts; but man reading the mind of man, the new leader will be chosen, he taking his high place unquestioning and unopposed.

"The eldest son of the *ariki* is taught the lore of his father, so that he may follow in his office as head of the *hapu*: but here, too, should the eldest son prove incapable, or lack confidence to assume the responsibilities, he may be passed over, the election falling on a younger, more reliant and reliable brother: or should he die young, the succession will revert to his mother's father; and as he may be too aged to undertake the active duties required of one in that position, a meeting will be held in the *whare-kura*, when the brothers of the dead man will one by one stand before the solemn assembly. No mention of the matter is made beforehand, nor any preference expressed at any time until the man desired stands before them; a low cough running through the assembly then signifies that their choice has been made.

"It is an evil chance should the first-born of the sacred line be a girl; but should such be the case, she has many of the powers that would have been inherited by a son. She may eat the *wheke*, and the sacred offerings: she alone of all women may taste human flesh, a portion being given her on the return of a *taua* with bodies of the slain. Though she is unable to learn the whole of the *karakia* that are taught to a male, through her not being allowed to enter the *whare-kura* except at the opening ceremony, a *tohunga* is deputed to teach her, outside that sacred place, the *karakia* necessary to avert *makutu* and other evil influences. She can render things *noa*, and can restore health by stepping over the afflicted one, or by passing between his legs: she can also remove the *tapu* from a new *whare* by stepping across its threshold.

"An *ariki* may, indeed, be so *tapu* that he can do almost nothing: he will then depute a younger brother to perform the duties incumbent on him. Hence arises the proverb, 'The *pipi* may beget where it will; the *tumu-whakarae*, the high *ariki*, sits quietly.'

"Who then," said Kapu as he moved off, "would not rather be as a *pipi*?"

Chapter XXVIII.

MAKUTU AND DEATH.

The *kumara* had been harvested and stored, and the days were come when *taua* roved the land; the days of *Nga-huru*.

The *waka-pitau* were being made ready for sea, so that the northern foe, who had twice attacked them, might be visited for enforcement of extreme *utu*. In the midst of these preparations, Maru-wehi, the *rangatira* of note who had interpreted the omen to Tara-iti when the embassy set out, was seized with sickness.

He himself being a *tohunga* in matters pertaining to health, he endeavoured to discover the cause of his indisposition. He knew that the ways of death were but four; by witchcraft, by war, by natural decay, and by accident or suicide. Death by witchcraft (*makutu*) was called *mate-atua*, 'death through gods', since it was caused by *atua* invoked by some malignant *tohunga*: natural decay was called *mate tara whare* because its cause lay in the female organs, a female having brought it into the world; for HINE-NUI-TE-PO and decay were created together. Was it not seen that she was the cause of death when *MAUI'*, striving to enter her womb, perished in the very act?—that, too, was the nobility of his deed; for he or death should cease to be. *RANGI'*, too, declared to *TANE'* that as the organs of the male are the source of life, the *whare o te ora*, so the organs of the female, the *whare o aitua*, are the source of death. His words were,—'The *whare o aitua* yawns below; the abode of life is above.' Thus it is that all the children of *RANGI'* who remained in the upper worlds, such as *'RA*, and MARAMA, and *REHUA*, and *TANE'*, live on forever; but those who dwell below upon PAPA' are subject to the death born with woman.

Maru-wehi well knew that almost every indisposition suffered by man is caused by *atua*, they being offended by some act of him in consciously or unconsciously desecrating *tapu*, or being invoked by some enemy of the man. Therefore it is that illness of every kind has its appropriate *karakia*; and by *karakia* only

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[21] Best, Trans., XXXVII., 2, 6. This paper referred to deals with disease and its remedies generally, and is full of interest.

can blindness be cured, insanity removed, head-ache and aches of all kinds driven away, any casual complaint immediately yielding to this *karakia*:—

> "Breathe thou, breathe thy breath, O **RANGI'**, and thou **TU'**, giving thy living spirit, to create life that the body and soul may live in this world, beat with life thou heart; the tree falleth, the tree of Atu-tahi, here the blow was given, the wind blew there, there is the tree of enchantment."

A twig of *karamu* being here thrust into the ground before the sick man, or at a distance, by the *tohunga*, the *karakia* is continued,—

> "It is welcome, it is good, the land, the sea, the day, the night, all are good. Be propitious, O ye gods!"

By such words the *atua* are dislodged from the body, and their *mana* taken away. Should a man be burnt or scalded, the bruised leaves of *kopata*, the inner bark of *rimu*, the exuding *pia* of *manuka* or other substance allaying the sting may indeed be applied, but the cure is in the *karakia* repeated by the *tohunga*: the *karakia* commencing,—

> "Return, O ye gods of the land, and ye gods of the sea. . . ."

So too when a limb is broken; it is held firm by bark of the *totara*, but the *tohunga* also repeats this *karakia*,—

> "O thou Tiki', give me thy girdle, as a bandage for this limb! Come thou, bind it up, tie around it thy cords and make it right. O thou flesh, be thou straight; and ye sinews, be ye right, and ye bones, join ye, join ye."

Though the juices of the pith of *tutu* may relieve the insane, far more powerful is the *karakia* of the *tohunga* commencing,—

> "**TU'** divide, **TU'** split, this is the waiapu flint, now about to cry aloud to the moon of ill-omen. . . ."

Truly, should no *tohunga* be at hand, then the children of *TANE'* may be resorted to until such time as better means may be had.

For sore eyes a man may use the bruised pith of the *mamaku*; or the green oil of the *titoki*, which, dropped in the ear, will also relieve ear-ache.

To kill the worm gnawing in the tooth, bark of *ngaio* or leaves of *kawa-kawa* may be chewed: the juice of *ngaio* leaves, too, if rubbed on the skin, will prevent the bites and irritation of insects.

The *pia* of *manuka* has great *mana*; for besides being used for burns and scalds, it will, if chewed, allay coughing; and given to the sucking child, will relieve costiveness. The costiveness caused by eating of the berries of *totara*, *rimu* or *karaka*, may be

[37] White, M.T. & S., 162.
[64] Goldie, Trans., XXXVII., 118, &c.

counteracted by berries of *tutu*, called *pakaraka*, mixed with *karengo*, a sea-weed.

To wounds, too, may be applied *tutu* leaves steeped in water; and to ulcers, the leaf of the *kopa-kopa*, whose upper side 'draws', the under side being applied when the wound begins to heal.

To cure foul breath, leaves of *kopata* may be chewed; or gum of the *tarata*, obtained by making grooves in the bark of the tree; or gum of the *wharangi*: the gum of the *wharangi-piro*, however, must be avoided, as it is a deadly poison.

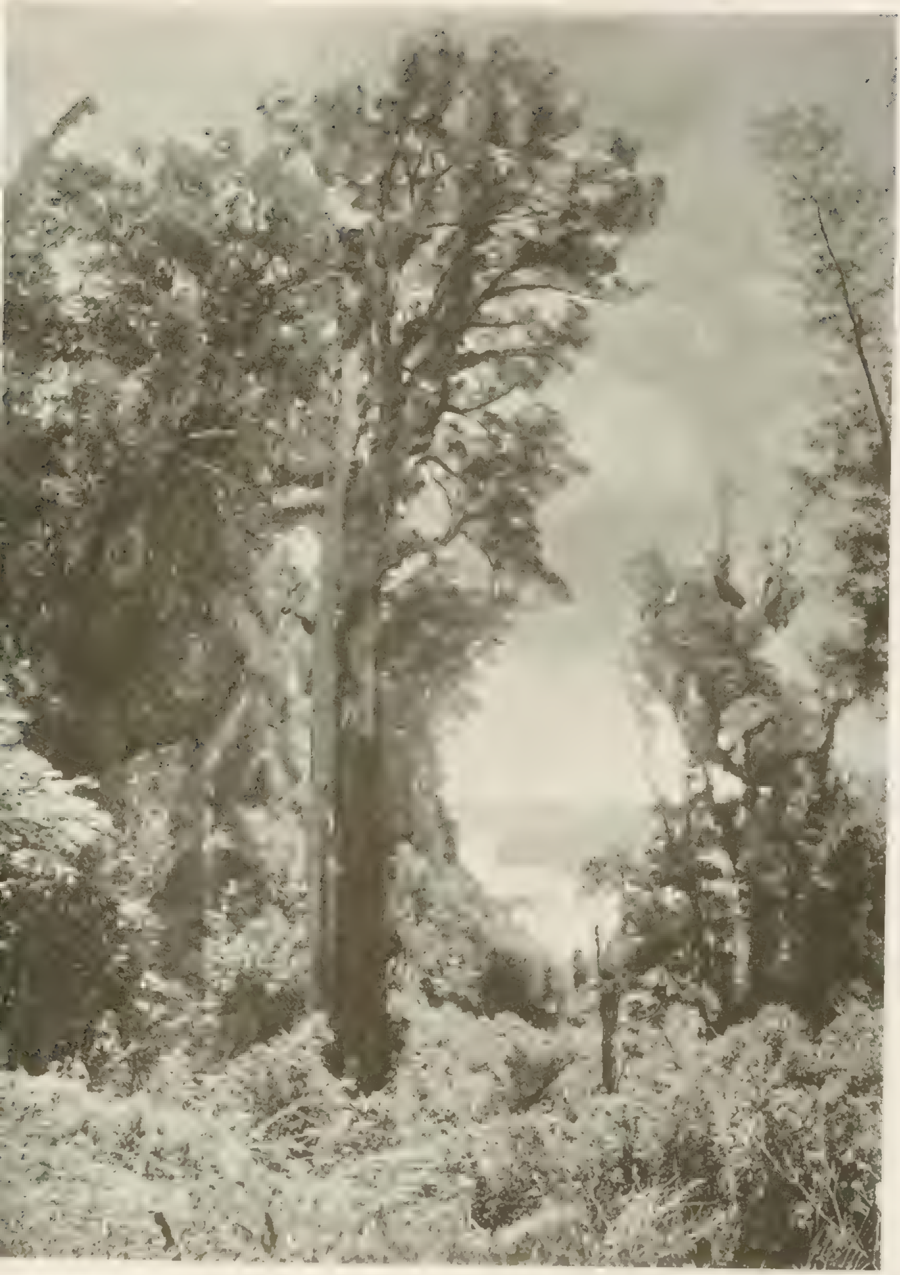
For dysentery, young *koromiko* leaves may be chewed, or gum from the blades of *hara-keke*, or a decoction of bark of *manuka*.

A wise man will know these remedies, but he is wiser who relies on the *karakia*; for have not these been taught from of old? Have they not the power, too, to raise the very dead so that they live again? For though a man be at the point of death, he may be restored to vigour should the omens be favourable: that is, at dawn, the dying man must have a shivering fit at the same time that **Mata-riki* is high in the heavens; and the morning star **Ta-wera* at that moment appearing, the song of the *tou-tou-wai* must be heard for the first time. The omens being favourable, this *karakia* will without doubt restore life:—

> ''Spread thy breath, O RANGI'! Stay, thou breath, oh stay, be full of breath, be full, ere this my son fall silently away: dive to the depths of ocean darkness, and dive in the ocean light and rest in the heavens: let life be given to thee, eat thou of life in the heavens, let life revive thee: on thy sacred garments is thy sin, thy food was mixed and eaten, the food which is in thee: light of the heavens rise that WHIRO may at a distance stand, that death may flee, and life be given to thee.''

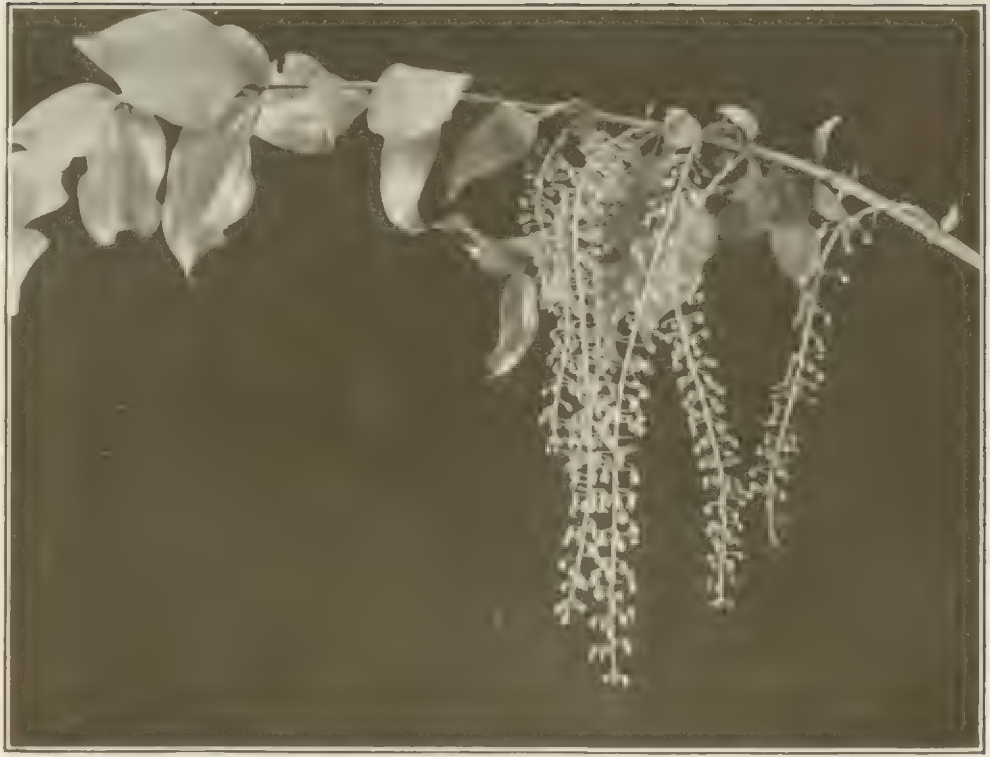
MARU-WEHI, knowing these things, could remember no breach of *tapu* whereby the wrath of the *atua* could have been aroused, and concluded that some ill-wisher had caused him involuntarily to desecrate *tapu*, or had exercised *makutu* on him. He had had no omen; no warning *kehua* had appeared to him, no baleful *kaka-riki* with dilating eye had crossed his path. Thinking thus, he thought with shuddering of a brother, not long since dead, who going merrily through the woods, had seen a *kaka-riki*: it lay on the ground before him, and laughed as he stood gazing on it; and he saw that on its side were seven spots, whereby he knew that in seven nights he would be with his ancestors in 'Reinga'. Nor could any skill of *tohunga* avert his death; for who can alter what has been decreed?—and all men know that ancestors come in the shape of creatures such as *kaka-riki*, or *punga-were-were*, to warn a man of death coming. In seven nights, as omened,

[91] White, M.T. & S., 163.
[116] kaka-riki, lizard; punga-were-were, spider.



Grace Matthews photo

White Pine, *Kahikatea* (Podocarpus dacrydioides)



Tutu (Coriaria ruscifolia) (½ nat. size). (p. 334, l. 489, 500 and note.)

he lay dead; and it seemed to Maru-wehi that the *tangi* yet sounded in his ears. He thought, too, of the woman of rank, dying, suffering from the evil influence of the monstrous "*Moko-roa*", and murmuring this *tangi* as she lay so dying:—

> "Alas! this creature "Moko-roa" thrusts into my flesh his cruel teeth, and grasps my body with his many fangs; and living, I am limb by limb devoured. The pain that fills me with its pangs is like a taua passing by, each wounding as he passes.
>
> "No hope have I that health may be restored; I hasten to the dust, that gods may be appeased, who haunt and drive my spirit hence."

Though indeed ancestors may appear in the shapes of creeping things, their commoner manifestation is in the *kehua*, dreading the light of fires and day, and coming to the *wairua*, or dream-spirit, of man at night. The *kehua* wanders among accustomed earthly places since it has been unable, through omitted ceremonies, to enter 'Reinga'. It must then be enabled to leave the world, or it will become a malignant spirit, afflicting its kindred who are still living. An enemy working *makutu* on a man, by his *karakia* compels *atua* to torment his victim; these make their appearance, never as a *kehua*, but as creeping things; they appear, too, either by day or by night.

Maru-wehi could remember no appearance of *kehua* or incarnated *atua*; he felt assured, therefore, that the *atua*, the malignant spirits, were working unseen. Had it been the hot season of *Raumati*, he might have supposed his weakness to have been due to the wife of the star **Rehua*, dominant at that season; for as certain stars such as **Mata-riki* and **Taka-rua*, give signs for the season of crops, so **Rehua* affects man himself, being, indeed, called '*Rehua*, man-consumer.'

But he, brooding on these things, now remembered that on the evening before the indisposition manifested itself, he had felt the creeping of flesh that is a sign of the *atua* entering the body. As every man knew *karakia* for overcoming minor evils, so Maru-wehi also knew more powerful *karakia*, one of which, used for counteracting *makutu*, he now with due observances repeated:—

> "Great curse, long curse, great curse, binding curse, binding your tapu to the tide of destruction. Come hither, sacred spell, to be looked on by me. Cause the curser to lie low in gloomy night, in dark night, in the night of ill-omen. Great wind, lasting wind, changing wind of RANGI' above. He falls. He perishes. Cause to waste away the curser, the tohunga: let him bite the oven stones. Be food for me, the tapu and the mana, of your atua, of your karakia, of your tohunga."

His indisposition still continuing, he knew that the one exercising *makutu* against him must be a *tohunga* of greater

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[149] We have a saying when feeling a cold creeping down the spine 'Some-one is stepping over my grave.'
[153] Shortland, M.R., & S., 35.

mana than himself: no high-born *tohunga,* however, would stoop to *makutu* a man his inferior in rank, any more than a *rangatira* would abuse or dispute with such a one; and Maru-wehi, casting about in his thought for some unscrupulous *tohunga* who might be guilty, determined before long on Mura, or his pupil, Tireo-o-te-rangi. How had they obtained the medium or bait, the *ohonga?* They might have secured some of his hair, a shred of his clothing, a remnant of food left by him, a drop of his spittle, a paring of a nail, or some such thing that had touched his person; or they might indeed have taken some earth on which he had sat, or walked, and converted it, by means of *karakia,* into the *ohonga,* the medium or visible representation of his *hau,* his life-essence. Then, by *karakia* and by destroying the *ohonga,* they could also destroy his *hau,* when life must cease. Should they bury it, he would waste away as it decayed; but should they burn it, he would die feverishly: indeed, he felt assured they were burning it at that very moment; for he was *tungawiri*;—his body, though cold within, was burning to the touch.

As well as he was able, he hastened to Tama-kere, telling him of the omens, and of his belief that he was suffering from virulent *makutu.* Tama' took him to a stream, and on his naked body he sprinkled water, repeating this *karakia*:—

> "Rise all ye powers of this earth, and let me see the atua; now I am roaming o'er the earth, may the atua be prevented from cutting and maiming this man. O thou god of the tohunga-makutu, when thou descendest to the world below, to thy many, to thy thousands, and they ask thee who required thee there, say 'WHIRO the thief.' Come back then, and we shall find thee,—we shall see thee when thou goest inland. Or if thou goest to the ocean, or above, and the thousands there ask thee, tell them even the same.
>
> "Go thou at day-dawn, at the last darkness of night: in it conceal thyself, and go, go thou: but the skull of the tohunga-makutu shall be mine, to cut and to tear it, to destroy its mana and its tapu—sever the head of the atua!"

Maru-wehi was now very *tapu*: they returned to the *pa,* and after three days, during which no food must be eaten by him, the effect of the *makutu* should have disappeared; but as it still continued, it was concluded that he had been cursed also, for the removal of which still more powerful *karakia* would be needed.

Again going to the stream, and making mounds of earth beside it, Tama' thrust a twig of *mangeao* in the bank, when both he and Maru-wehi, unclothed as before, entered and immersed themselves in the water, Tama' repeating this *karakia,* which called the *atua* towards the mounds and the twig of *mangeao*:—

> "Now are the mounds made on the side of the dark stream, by the place of thy wanderings, and of thy curse. They are made this evening by the darkness of this hill, by the shades of these atua. Now stands the twig by

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[186] tohunga-makutu, a tohunga skilled in witchcraft.

> the mound, by the place of theft, by the wanderings, by the karakia from Hawaiki. It is the twig of revenge, to hurry onwards my power, the impetuous power of these sons, emblem of the atua and their power. Now is the power of this karakia, of these sons and of these emblems: the water is flowing in this place of makutu, it flows on to this sacred spot. To the head of strength, to the root, on the surface, and to the gods of theft, thou son of evil words and this curse, thou who didst defy the tohunga with a curse, by these atua and sons, also these emblems now seen with impetuosity sowing death, seeking revenge for these sons,—by these emblems fall thou, die thou, on these mounds, beneath these twigs,—with suddenness be thy death. Die quickly for thy curse and evil word.''

This finished, they left the water, and returned towards the *pa*, halting at a little distance from it and sweeping a space clear of grass and such growth as a place where the *atua* may alight. Whilst sweeping, this *karakia*, called ''Tahinga'', was repeated;—

> ''Sweep, sweep an open space, on this sacred morning of **TU'**, for the gods of power sweep this place on which to sow death, to revenge these sons.
>
> ''**TU'** the powerful, and **RONGO'**, **ITU-PAOA** and **IHU-NGARU**, come; even to this sacred spot, come, sow death for this word and curse: darkness come from the worlds below, from the gods below, from the worm below, and smite these sons.''

TAMA' then scooped a hole in the cleared part, intending it for the grave of the cursing spirits; and whilst scooping it he repeated this *karakia*:—

> ''Now is the pit dug down to the depth of **NUKU**, to the limits of the earth, to the depths of PAPA'—to the calm of darkness below, to the long night, to the utmost darkness, to the power of these tohunga, to the darkness of the gods of these sons and emblems.''

The grave prepared, a twig of *karamu* was put on each side; and seated at its brink, they took in their hands shells of *kakahi* with which to scoop into the pit the spirits of the cursers, already attracted to the place by the *karakia*. Whilst scooping with the shells, these words were repeated by TAMA':—

> ''Now is the kakahi shut to **REHUA** above, and to the stars, *Atu-tahi, *Mata-riki and *Tawera, and to **'RA**, and to MARAMA; to all things and the darkness above, to the root of all things and the tohunga; that they may hearken to this karakia, look at these emblems and powerful desires which call for revenge and for death. Let the revenge of **TU'** consume these sons, their tohunga, their atua, their mana and their karakia. May the mana of their tohunga be confounded; may the atua of their makutu be made dumb.''

A narrow mound was then made along the side of the pit, upon which stones were laid to represent those who were supposed to have uttered the curse, and these words were spoken:—

> ''To sweep in, to cover up, to slay and bury them; for thy power in war, thy strength and anger, for thy prowess and also for thy words. By thy thrill of fear in the battle-front, thou art struck to the depths of **NUKU**, even to the root of the world art thou sent, as food for the multitudes there. Thy powerless karakia also, thine ancestors and their mana are gone with thee: weak are they now, unable to slay. Into this pit we sweep them and thee, hiding you altogether with this shell,—the shell of these sons and emblems.''

This was repeated over each stone, it being struck into the pit at the word *NUKU*: the twigs were cast in after the stones, and

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[205] White, M.T. & S., 151.

the whole covered with earth, TAMA' pressing it down with his hands. The next day they came again to this place; and weaving a very small basket called *paro taniwha*, TAMA' repeated another *karakia*:—

> "Weave my paro taniwha for my sons to sleep in: my basket for my dead sons and enemies to sleep in. To whom does the paro taniwha belong?—to the atua and tohunga and ancestors, to the sacred powers and female ancestors, to the gods of theft. Fill up, fill up, my paro taniwha! It is for the containing of you, of your tohunga, of your atua and of your ancients, your mana and your karakia. To whom does the paro taniwha belong?—to the female ancestors and to you all, even the stay of all mana and of the gods of theft."

As the bodies of the cursers had been buried with the twigs, the stone being their hearts, now heavy and cold, so their spirits were through the *mana* of this *karakia* secured in *paro taniwha*; and being pressed between the hands of TAMA', they were offered to the gods. Whilst being so pressed, the bodies of the cursers would suffer internal pains, in which they would die.

On the third day, at a little distance from the covered pit, a *whare* was built, a mat woven and laid over the pit. A figure of *raupo*, with a stone for its heart, was then made to represent *WHIRO*, and was thus addressed:—

> "Sleep, O son, sleep! Sleep thou on the pit of these sons of evil. They are gone to the long night, the night of darkness manifold; they are gone to the end, to the thousands below."

Mat and figure were then borne into the *whare*, and TAMA', standing at a little distance, put to *WHIRO* certain questions, and also answered the questions thus put by him.

> "Are you asleep, **WHIRO**?—Awake! Awake—Are you awake, **WHIRO**?"
> "Oh yes, I am awake."
> "Are you in your own whare?" "Yes."
> "Not so. O **WHIRO**, you are in the world: that is not your place of abode. Arise! Arise!—go thou to the gods in the depth of **NUKU**, to the worm, to the depths, to the dark world, to the evil, to the gods of power, to the end of evil."

This ceremony was called "Whaka-oho", and the curse was finally removed, its effects being transferred to the ones who used it.

Had they known that the curse had been uttered by a *tohunga* of great *mana*, even these ceremonies would have been of no avail. After the sweeping of the space for the *atua* to alight on, TAMA' would have woven a small mat, whilst murmuring,—

> "Weave, weave my mat, a mat for the atua to sleep on: weave, weave a mat for this evil, for this darkness, for this curse! Weave to the boisterous sea, to the dark sea, to the sacred sea of **TU'**, of **NGANA-HAU**, of **WHIRO**, and to the heavens above, and to the many above, and to death."

This, similar to a sleeping-mat, but smaller, would be laid on the ground, and upon it placed a stick with leaves tied upon it for arms, head and clothing: it would represent RAU-KATAURA, the goddess of music. This *karakia* would then be said,—

> "Here is thy maro of war, even the maro of **TU'**."

A small *whare* would then be built over the mat and the figure lying upon it, whilst Tama' would have questioned RAU-KATAURA as he had questioned *WHIRO*, answering also as before,—

> "Sleep, RAU-KATAURA, sleep,—sleepest thou?" "No!"
> "Go then to the depths below, to the thousands below."

He would listen, as if expecting an answer; but there being none, would continue,—

> "Will you not go?" "No."
> "Do you wish for companions?" "Yes."
> "Will you take them with you?" "Yes."
> "Then take with you these. . . ."

Here he would mention the names of those he intended should die. Then, taking one stick in his hand, he would set another against the end of the *whare* to represent the door; and touching it with the one in his hand, he would proceed,—

> "Shut in, shut in!—Art thou shut in?" "No."

Striking a second time, he would say,

> "Shut to the door, shut it to!—go to the gods below, and to the thousands below;—and if they ask thee, 'Who are in the world above?' tell them these. . . ."

Here he would repeat the names of the principal relations of those he intended should die, continuing,—

> "And if they ask thee, 'Who are thy companions?' tell them these. . . ."

again repeating the names of those he intended should die. This finished, he would turn the figure on its face, repeating this *karakia*;—

> "Sleep on, my son, sleep on; look to the world below, to the darkness below, to thy mana below. Look not to the first upper world, nor to the second upper world, nor to the tenth upper world. **TA-WHAKI** is above, and the world of light also; the thundering world,—the splitting world, the shining world of power."

Thus would a curse of the first degree, a *kanga*, be rendered nugatory. The place where the ceremonies were performed would be left uncultivated during the four seasons, during *nga-tau*. A curse of the second degree, *apiti*, would require different ceremonies, as also that of the third degree, *tapa-tapa*. The *kanga* expresses a wish that the head may be cooked and eaten;

the *apiti* likens the head to a calabash, out of which water is drunk, or the bones to a reed, with which food is eaten; the *tapatapa* is the naming of an inferior thing or object after a person.

Despite the *karakia*, however, the indisposition of Maru-wehi continued. He concluded that the ceremonies had been ineffectual because he had neither been able to repeat to Tama' the words of the supposed curse, nor to tell him who the cursers were. Seven nights had passed in pain and perturbation; he gradually weakened, his malady baffling every effort of the *tohunga*. On the eighth morning, dragging himself aimlessly about, he had entered the grove beyond the *pa*, when he saw Mura approaching. A sudden determination seized him:—at least the *makutu* could be destroyed by destroying him who exercised it!

"Does the *makutu* still work?" asked Mura as he came up to Maru-wehi.

"It appears to be destroying my very vitals."

"As if a fellow like Tama' had the *mana* to overcome it!"

"Who then has greater power, either to nullify it, or to cause it to revert on the user?"

"Ho! there are others who can both *makutu* a man and free him from it."

'Were not those words self-accusing?' thought Maru-wehi, answering one thought with another, 'Without doubt they were!'

With the forming of his resolution, he seemed to feel his vigour renewed within him. He walked beside Mura, speaking of this and of that, when by design he allowed the bundle of pins to fall from his mat-fastening: stooping to pick them up, he was a little at the back of Mura. Straightening himself he let the mat fall, and with a swift thrust he plunged his *tao* into the back of the *tohunga*. Either his eagerness or his weakness misdirected his aim, for the blow was not at once mortal. Mura was unable to cry out, or to speak, for the pale frothy blood oozing from his lips choked all utterance. He twisted about and attempted to grapple with Maru-wehi, but soon exhausted, lay gasping on the ground. Maru-wehi stood watching him; and whilst dreading the dying glance of Mura, appeared unable to move to avoid that glance. As expected, it came; for the *tohunga*, suffocating, raised himself on one hand, fixing on his slayer a glare of hate.

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[349] We will name a ship after a great man; still worse, the coin with which we purchase food bears the image of our sovereign! Such things caused the maori people to call the pakeha 'the cursing tribe'.

The living man well knew he had been cursed by the dying; he understood the curse of that glare, and staggered away, trembling and sick with fear.

He returned to the *pa*, dazed, and as in a dream. He entered his *whare*, nor would he again leave it, refusing all food. "Since I must to the world of shadows," said he, "what should I do with things necessary only for the living?"

There he lay a day and a night; and thought anticipating the days to be, he seemed already to have reached the twilight of the underworld; he had slid down the *pohutukawa* tree ere yet the life had left his body. His wife would not leave his side; but he never spoke except in mutterings, and these were ever of past days, or of the dim worlds where, in thought, he already was. He had passed along 'Paerau', the path of souls, clothed in spirit-clothes, leaves of *wharangi*, of *makuku* and of *horopito,* and bearing in his hand tufts of *pingao* grass. He passed at the side of many a *pataka* and food-store; had he been a slave he would have passed beneath them. He had wailed and lamented at the hill 'Wai-hoki-mai', stripped off his spirit-clothes, and passed on to the hill 'Wai-oti-oti', leaving, with it, the last of the land of light. At the leaping-place he had paused, lamenting, and gashing his body with flakes of *tuhua* as if at a *tangi*: he had watched the heaving of the dark waters, till the writhing kelp, swirling apart, had revealed 'Haumu', the entrance to the lower world. Crossing the river there silently flowing, he saw a dim light before him, and the tale came to his mind of how two women had ventured thus far, and had found the dim light to be a fire at which three spirits were seated. They seized one of the fire-brands, and ere the spirits recovered from their surprise, had fled back towards the light of day. The spirits pursued them, but were stayed by *kao,* or dried *kumara,* which the women dropped as they ran. As they reached the entrance, however, one of the spirits caught the woman with the brand by the heel; but she, determined that the people on earth should know what manner of fire burned in 'Reinga', hurled the brand upwards. It passed through the clouds, and became fixed in heaven; from

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[386] "One after one by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang
And cursed me with his eye," (Part III. 'Ancient Mariner'.)

The relic of a belief in the evil eye is declared in our own phrase 'He gave him a withering look.'

[405] 'On the coast of Brittany, where Cape Raz stands out westward into the ocean, there is the 'Bay of Souls', the launching-place where departed spirits sail off across the sea.' Quoted by Donnelly in 'Atlantis', 277.

[415] So Atalanta was stayed with golden apples.

whence some people say that, as the moon, it gives light to the earth.

Moving onwards, Maru-wehi also bethought him of a man, Ata-rahi, who remaining five days and nights in 'Reinga', returned to earth. For two women, cutting blades of *hara-keke*, observed the *korari*, the flower-stalks, being bent down and springing up again. 'Someone is sucking the juice of the *korari* flowers,' said one; and as he approached, they saw it was Ata-rahi. The hair of his head was gone, and his skin hung loose in folds. *Karakia* having been repeated by the *tohunga* to remove his *tapu*, he at length recovered his usual appearance, when he told how, going to 'Reinga', food had been offered to him, but his relatives, crowding around him, bade him eat none of it, so that he might return to life. He therefore returned, and described the many estimable things seen by him in that place. 'But he had no *makutu* or curse to drag him down,' thought Maru-wehi; and with that thought proceeded.

He reached the hills and lakes seen by Tama-nui' when he visited those regions, and rested on a hill-top awaiting the coming of questioning shades. Many unknown to him approached, saying, "Do you belong to me?" but he made negative replies until he saw coming towards him, leaning on his staff, an old man, rugged as it were with the stress of many wars: in him he recognised Hika-moe-pa, his father, killed many seasons since in victorious battle. "Do you belong to me?" questioned the old man, peering upwards through the twilight. Maru-wehi nodded his head backwards in assent, and came down to the old man: they greeted with the salutation *hongi*, and after a *tangi* in which both wept whilst murmuring affectionately their joy and sorrow, they went on their way.

"*E! toku papa!* my father!" murmured Maru-wehi.

His wife caught the words. "*Utu* was obtained," said she, tears in her voice as in her eyes; "now were his bones dishonoured."

'*Utu!*' the word sank to the hearing of her husband, and his thoughts strayed back to the time of the death of his grandfather.

Not in the fury of war had he bravely died as a warrior should, but in peace, and surrounded by his relatives and friends. They, hearing of his approaching end, had gathered from far and near to hear his *poroaki*, his last words. Some, coming from a distance, had killed chance wayfarers as victims of propitiation, passing between their legs, when so killed, to avert the anger of the gods. He made his bequests: the division of his lands he left to his successors, for rarely did a dying *rangatira* wish for any division other than that sanctioned by old custom: but to his grandson, to Maru-wehi, he had bequeathed the duty of exacting *utu* for an old wrong; "Let the arm of youth, the arm of my grandson," said he, "obtain that which mine own has not yet obtained." To the full had that word been obeyed, as Maru-wehi could shew by token of scars on brow and breast.

Again the grandson saw him, lying on his mat, his head towards the north: the last moment was near; his chief wife sat at his head, his near male relatives on his right, and female relatives on his left. These at his sides each held a thin cord of flax, fixed to the mat on which the dying man lay. The old man's breath failing, they all at the same moment tugged their cords towards the north, as a sign for the spirit to start in that direction: they tugged so as to break the cords; for should any remain unbroken, it was an omen of death near to that mourner. As they tugged, the spirit left the body: this was a good omen; for had it remained, it would have been *poke*, unclean, and would have remained so until cleansing rites had been performed, enabling it to pass the dim entrance to 'Reinga'.

The death being mournfully announced, lamentation had begun. His wives and his female relatives, taking sharp-edged flakes of green *tuhua*, called *pane-tao,* in their hands,—first in one, then in the other,—gashed their arms from wrist to shoulder, then their breasts downwards and across from shoulder to waist; nor were their faces spared; and flowing blood congealed and dried on their lacerated bodies. Two slaves of note were slain; and his chief wife, having lamented and cruelly gashed her body over and over, retired to her *whare* and strangled herself, so that in the shadow-world as on the world of light, she might prepare food for her lord. The two slaves were to accompany him as servants; and now two female slaves were also slain as attendants for their mistress.

So soon as his eyes had been closed, the mourners advanced, women before, men behind, all holding green boughs in their

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[482] 'It was the common opinion of the ancients that the souls of the departed were not admitted into the number of the happy till their bodies had received the funeral rites; they supposed they that wanted them wandered an hundred years before they were wafted over the infernal river: . . . It was during this interval, between death and the rites of funeral, that they supposed the only time allowed for separate spirits to appear to men. . . . Iliad, Book XXIII., 92. Note by Pope. Man was supposed to be of three parts; the body, soul or image, and mind. The soul was of the same size and shape as the body, and would be equivalent to the kehua. At death the soul and the contained mind left the body: the mind also left the soul, so that the mind might be in heaven, the soul in hell, the body on earth. See Iliad, ib.

hands. Sadly the *keha* was sung; the *tohunga* leading with the words:—

> "It is not a man."

All answered,—

> "It is **RANGI**' now consigned to earth,—alas! my friend!"

Again the *tohunga* said,

> "My evil omen;"

to which all answered,

> "The lightning glancing on the mountain-peak, and Waharoa doomed to death."

After the *keha*, the *uhunga*, or lament, commenced.

The dead body, bent to a crouching position, was dressed in fine mats: one enswathing it, it was also adorned with *kahu-waero* and *huru*, mats of skins and tails of white dogs; with *topuni*, skins of black dogs: his weapons that had lain 'reversed' beside his outstretched body, were also by him. At his side, too, was laid the body of his wife, stretched at full length as if asleep.

For many days the tremulous wailing of the *tangi* had continued: the mourners wore green leaves in their hair, and ever their cry was,

> "Go thou, depart, depart; we also will follow."

Still relatives and friends arrived; for a *hara*, a staff bent at the top, had been set up by the wayside, so that all passing might know a *rangatira* had died: many, too, had known of his death by omens and appearances in sleep. Each newcomer brought his present, which was piled on others at the feet of the dead, all being afterwards displayed in the *pa*, their histories related with the history of the dead man; and their *tapu* having been removed, they were distributed among his relatives.

After the days of mourning, men had borne the body, feet foremost, to its temporary resting-place. Wrapped about, and bound to a pole, it was suspended from the branches of a tree in the *wahi-tapu*, the sacred place: women had similarly borne the body of his dead wife, but head foremost. The slaves were buried in the earth, a new spade, consecrated with ceremony and *karakia*, being made for digging their grave. *Karakia* were repeated during every action, and one called *karakia a-uri-uri* was repeated to free the bearers from *tapu*, they having bathed in a stream and come unclothed to the *tohunga*, with green boughs in their hands. Not yet however was the *tapu* removed from those who had in any way touched the dead body or anything belonging to it: further ceremonies with their *karakia* must be performed, and twenty nights pass, ere the *tapu* could be fully removed. During the time of uncleanness each *rangatira* must be fed, either by slaves or by young girls, he sitting with his hands behind him.

Four seasons having gone by, the relatives had again assembled to witness the *hahunga,* the bone-scraping. All flesh still adhering was removed from the bones; these were anointed with *kura* and oil, and the skull, decorated with precious plumes, was shewn to the people. *Karakia* were constantly repeated by the *tohunga,* and as at the time of death, so again now the relatives wailed their *tangi* and gashed their bleeding bodies. The bones, wrapped in mats, were secretly borne to the ancient burial-place, a cave known to but few even of the *rangatira*, lest by any evil chance the sacred bones of ancestors should be desecrated. Feasting had then been indulged in for several days, and the visitors had departed laden with presents of food.

Maru-wehi then thought of the death of his father, the death gloriously won in war. There had been no *hahunga* over his bones, for was not his body with others burnt on the field of battle, lest they fall into the hands of the enemy? Again he was at his side in the land of shades, and again he murmured, '*E! toku papa!*'

"Alas!" said his listening wife; "he is long since in the land of shadows."

"Woman," said he, rousing, "I am at the side of the brave old man," and again he murmured away into dream.

Other relatives and friends appeared, greeting him with *hongi* and *tangi*: food was offered to him, and he ate of it, knowing well even as he ate that he thereby cut himself off from all hope of return to the world of light.

Time passing, it seemed to Maru-wehi that he died the second time, when his spirit must pass the narrow way guarded by the spirit monsters Ta-whai-tiri and Tua-piko, who stood, one at either side, leaning towards each other, and ready to snatch at and destroy the souls passing between them. He approached, in fear,; 'Not thus far did Tama-nui' descend,' thought he, and murmured, "Let my body also be suspended from the boughs,"

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[539] See Appendix A in Taylor's 'Ika', for "A List of New Zealand customs resembling those alluded to in Scripture as being common in Israel, or to the heathen around them, for conformity to many of which they were driven from their inheritance."

and his wife wept in answer. The reason for his words was that he knew his spirit would be light and agile had it been so suspended, whereas it would be dull and sluggish had his body been laid in the ground, pressed down by weight of earth;—and what but an agile spirit could hope to elude the clutches of those monsters?

Trembling, he passed them; and being past, he could almost laugh at the dangers; but he was in the realm of *WHIRO,* in 'Au-toi', and near the home of ROHE, near 'Uranga-o-te-ra'. As he died, and died again, he seemed to return to his youthful days: wandering in the realms of ROHE, he was a boy, with the carelessness and buoyancy of one not yet overborne by the sternnesss of *TU'*. But approaching the gates of 'Tatau-o-te-po', he dreaded the sight of MIRU and her attendant reptile gods: he seemed a child again, and a child's dread of darkness and unknown things weighed heavily on his heart. He entered the eighth underworld, and his anguish of spirit was seen in the quivering of his body.

His mournful wife touched his shoulder; but he started from the touch as if in terror, crying "Touch me not, O MIRU, and ye, most baleful gods, forbear your torments."

What was his weeping wife to do? She could not know the meaning of his words; and thinking he rebuked her, she drew away, yet embracing him with yearning heart. 'Why was he deserted by his friends?' thought she;—'but who indeed would dare the *tapu* of a man accurst?'

The 'door of night' was left behind, and he wandered, dream-like through 'Toke' to 'Ameto'. It almost seemed that he was carried on the back of one who murmured a lullaby as she walked;—was he indeed a child again?—a happy child?—he knew the voice—"*E! toku whaea,*—my mother!" he murmured.

Thinking he called her, his wife with joyful sorrow came towards him;—"Best beloved," said she with trembling voice, fondling him.

As to a great height, upwards, upwards he seemed to float, from gloom to light of day.—Ha! he had assumed his last form, the form of a moth, a *pure-hua*, with whose life his own would end. That thought entered his heart, as a moth, fluttering above him alit on his cheek. His wife perceived it: with terror she saw the moth, the *pu-rehu-rehu,* an omen of death. It crept from his cheek to his shoulder, and on to the mat covering his breast, when, scarce knowing what she did, she crushed it. The thought passing through the mind of MARU-WEHI, his eyelids quivered, and his eyes opened just as the hand of his wife descended on the insect.

"My spirit!" he gasped as he saw it; but too late: with a shudder, he died.

Then indeed his wife mourned: unhonoured had he gone to the world of shadows—or had he gone?—would not his spirit linger, a torment to his kindred, till they with due ceremonies had enabled it to move on the road of the dead?—And should she indeed stay, becoming the wife of his younger brother, to whom, too, his possessions would be given? No, indeed. Weeping, and gashing her arms and breasts with cruel flakes of *tuhua,* she murmured a *tangi,*—

> "Oh! the pain now gnawing at my heart at loss of thee, my own beloved! How oft, along the white sea-coast with joyous heart I voyaged on to our own home, to Ko-iti; and saw, as **'RA** at even set, the ruddy clouds, those moko-marks thy old progenitor Pa-wai-tiri on heaven drew!
>
> "But death is nothing new. Death is, has ever been, since **MAUI'** died of old. The pata-tai laughed loud and woke the goddess dread, who severed him, and shut him up in gloom. So dusk of eve came on, and ti-wai-waka flew, and lighted on the bar o'er which is cast all refuse from hearth and home of man.
>
> "Then, then for thee that evil came. The tohunga no meet karakia made, nor sacred water laved in offerings propitiatory for thee. Not so in ancient times thy ancestors would act:—but now I moan thy lack of power, the impotence displayed by Ka-hae, the ignorance now shewn in all the world.
>
> **"Farewell—farewell for ever—yes, farewell."**

Having murmured this *tangi,* tears and blood flowing down her cheeks and bathing her body, the sobbing woman strangled herself with her belt of sweet-scented *karetu.*

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[631] A.H.M., II., 62.

Chapter XXIX.

AN ATTACK BY THE WAY.

The deaths of Mura and of Maru-wehi seemed to bring the possibility of a like end closer to all in the *pa*, oppressing them with forebodings, gloomier through their indefiniteness. "Is this," said Tireo', "the way that brave men should die—by *makutu*, and by murder?—Now is seen the truth of the proverb—'A thrown wooden spear, if warded off, passes away; the spoken spear, when spoken, wounds deeply.' Will ye, expert in the use of the *tao*, the spear fashioned of tough *manuka*, sit trembling, never knowing when the flying curse, the *kanga*, may pierce your heart, as it has pierced the heart of Maru-wehi?"

"Though he fell by the spoken spear, yet Mura fell by that more easily warded—by the spear of wood," said Tama'.

"Only through his neglect in allowing a man to loiter at his back," answered Tireo'.

"We will war, and speedily," cried a *toa*; and many voices cried after him, "We will war!"

"By me shall the *niu* be cast," said Tireo', "for to me has the *mana* of Mura descended;" and a bold heart being looked for by men also bold, Tireo' prevailed, as in peace Tama' had prevailed.

War having been thus determined on, messengers were sent to all allied *hapu*, giving them opportunity for joining themselves to the *taua* making ready. The messengers bore over their shoulders mats having holes burned in them: this was the token, and had any of the *hapu* a desire to combine with the *taua*, they joined its ranks without questions asked as to reasons for the war, or as to action proposed.

Now, too, the customary quiet of the *pa* was rudely broken by the dolorous sounds of the *putara*, the large trumpet formed of two pieces of wood, hollowed so as to leave a projection near the larger end, and closely bound together with split vines of *kareao*. Its sound was heard at great distances; and folk hearing it, knew that preparations for war were toward. The *pahu*, too, a resonant slab of smoothed timber suspended by its ends above a staging, was continually beaten; and daily the warriors danced the *whaka-toamoa,* the dance of defiance.

Omens were now awaited; and as the thoughts of each tended, so were the omens revealed: Tireo’ on the one hand dreamt of dead bodies, and of seeing his blood-stained *atua* darting through airy spaces,—both dreams of good presage to the wisher for war: Tama’, on the other hand, sitting at night sleepless, heard sounds as of a company of women and children passing in the air with singing and chattering; also sounds as of running water from which a human voice came faintly;—these, during deliberations for war, were presages of evil.

Both urged their omens; but Tama’, seeing the inclinations of the warriors, urged his with less vehemence than Tireo’, whose words were insistent for a similar reason.

“The red glow of *MARU* will be seen not behind you, but before,” said Tama’ “and will turn your faces again towards your defenceless homes.”

“Did not the lightnings of *Rau-mati* flash along the hills towards the abode of our foes?” said Tireo’; “one would suppose that the heavenly signs had been unpropitious; that those lightnings had flashed downwards among the mountains, and not along their wooded summits. Without doubt, too, Tama’ has felt the twitching of *IO* over his heart; and to him, timorous, it has presaged dreadful death; but to us, glorious war;—for both things are presaged by the same omen, the warrior-heart interpreting according to its courage. Ye who have dreamt of fishing for *mango* can well determine the omen.” Loud were the cries of approval when saying these words he added exultantly, his finger pointing upwards to a soaring bird. “Behold the sign; the *kahu* flying above the council deliberating on war!”

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[35] The following is a specimen of a “Ngeri” or “Haka” shewing the beat, each letter in italic being accented and broad:

K*ia* ku*tia*.	Hug close.
A*u* a*u*.	Au au.
K*ia* wherah*ia*	Fling abroad (arms and legs).
A*u* a*u*.	Au au.
K*ia* rere *atu*	That may flee away
T*e* k*e*k*e*no	The seal
K*i* tahit*i* t*i*t*i*ro	To a distance in order to gaze
M*ai* *ai*.	This way.
A*e* a*e* a*e*.	Yes yes yes.

The body of armed men being drawn up in column, four or five abreast, they remain for some time in a squatting position, which posture corresponds with the stand-at-ease of our soldiers. Suddenly a signal is given by one of the chiefs, who stands in front, and shouts out a short sentence in a peculiar measured tone. On the instant he arrives at the last word, all start to their legs as one man, and the war-song and dance commence. Every right hand brandishes a weapon, while the left hands, being slapped violently against the naked thighs, in regular time, produce a wild sort of accompaniment to the song. At the words ‘kia rere’ the movements of the actors become furious: they leap with fierce gestures, loll their tongues, glare with their eyes, &c., &c.
See Shortland, T. & S. of N.Z., 172.

Leaving the gates of the *pa* behind them, the *tohunga* and the warriors issued, halting some distance from the stockade in order that the ceremony of *whaka-iho*, of hair-cutting, might be performed.

During the silence preceding dawn, the time when all the most solemn rites were performed, the chief *tohunga* had cast the *niu*, now called *tuaumu*, to ascertain who of the warriors would fall in the coming war, and who survive. Bidding all refrain from preparing food until permitted by him, he had spread his mat on the ground, and prepared a number of stalks of *aruhe*, one for each *rangatira* who was to engage in the war, and one for each of those known among the enemy. Each stalk was named and bound about with a strip of flax, of *hara-keke*, in a knot of certain tie: thus named and bound, the stalks were called *kau-papa*. A second set was then prepared, similar, but without the strip, and each pair bearing the same name was laid side by side upon the mat before him. Now taking one around which flax was bound, and fixing its unbound fellow upright in the mat, he made a feigned throw with the one held by him: then, holding it up, he repeated these words:—

> "It is the heaven, but like the earth; go thou, O So-and-so, to the battle,"

casting it at the upright one after first also naming a hostile *rangatira*. Should the cast *kau-papa* fall upon the left of that standing upright, he whose name it bore would fall; if on the right, he would survive: should the knot turn downwards, it presaged defeat. The *niu* being thus cast for each *rangatira*, the *tohunga* again took the stalks for performing the ceremony called *tuaumu wahine*; for it might be that the *pa* would be attacked in the absence of the warriors. The standing stalks were now named after women and children remaining in the *pa*; and raising each of the others, one after another, he said, as if to the assailants represented by it:—

> "This omen is for thee, O thou unknown. Look to thy home, and to those behind thee, and ask of the speaking omens."

Then adding,—

> "What art thou, O woman?—what canst thou do in the evil day?"—

he flung the stalk as before: should it fall on the right, the one named would die; if on the left, she would escape,—the interpretation for the woman being opposite to that for the man.

This divination complete, the *tohunga* drew a line between himself and the mat; and spitting upon the mat, he by that action removed the *tapu* from the *pa*, so that food might be prepared. The people then gathered around the *tohunga*, who explained to them the result of the divinations, filling some with hope, some with despondency. Further omens were seen in the cooking of the food for the first meal; for did any prove, when uncovered, to be imperfectly baked, defeat was presaged: evil, too, was the omen at times seen when the food, being removed, was cooked except the portion around the part where a lizard lay embedded.

Having now left the *pa*, the warriors seated themselves in a line; and the officiating *tohunga*, first chewing a stalk of the grass *toe-toe-whatu-manu*, cut the hair of the warriors with flakes of sharp-edged *tuhua*, after which the senior *tohunga* repeated over each man these words,—

> "Here is the power, the power now given; it rests on these, my sons, it rests on these omens."

At the same time he placed on the man's head a twig of *karamu* which he had borne inserted in his girdle. Continuing with these words,—

> "This is the power, the power from above, the power of heaven and all the gods,"

he repeated the names of the gods, continuing the line of descent down through time to the man over whom the words were being spoken.

This ceremony occupied the greater part of the day; and on its completion food was cooked in two *umu*; one small, for the *tohunga* only, one large, for the rest of the people. All having eaten, the *tohunga* laid his hand on the head of each man, saying,—

> "Here is the girdle, the girdle of the tohunga, and of these my sons, and of these omens, and of the gods above—"

here again repeating the genealogy of each man. This completed the ceremonies, and all returned to the *pa*.

The hair cut from the heads of the warriors, being sacred, was placed by the *tohunga* in the *wahi tapu*, or buried secretly lest it should be secured and used by enemies as a medium for *makutu*, for witchcraft. Should the hair of any man of high rank be left in a place where it might be observed by his inferiors, and one, not knowing whose it was, should say "How offensive to leave it thus lying about; from whom was it cut?" such saying would be considered as a curse. Should a man dream that his hair was being cut, it was an evil omen for his elder brother, or for that brother's child.

In another ceremony the *tohunga* purged away the evil actions and evil thoughts of the warriors, so that they might enter the service of *TU'* unpolluted. The *tohunga*, his clothes laid aside, made two mounds beside the sacred stream, placing on each mound a rod of *karamu*: that on the mound called the Altar of Heaven was the wand of Life; the other, on the mound called Great Hill of the Earth, was the wand of Death. Through the *mana* of his *karakia* their impurities were absorbed by the wand of Death. Binding about him his war-girdle, he then repeated spells and performed ceremonies to weaken the courage and power of the enemy: then, too, were his sight undimmed, he would perceive, hovering over the wand of Death, the spirits of such warriors as were to fall in the approaching conflict.

The young warriors were instructed as to their conduct during the time of war, and during the days preceding their setting out. It was impressed upon each one that he must slay the first enemy caught by him, sparing his life on no pretext whatsoever, or he would be affected by *TU-MATA-REHU-REHU*; his sight would become dim, and his courage faint. Lest his sight should thus become dim even before their setting out, he must avoid the sleeping-places of women; nor might he come into contact with women in any way. If so be that food must needs be borne by him, let it be in the left hand, that hand being *noa*, and under the influence of *RONGO'*, god of cultivated food. Should he eat of the food carried on the back of an eldest son, his heart would become apprehensive, his actions timid and undecided; which effect would also follow his touching any food set apart for an *atua*. Similar results would be brought about should he pass either before or behind a *tohunga* whilst performing sacred rites or repeating *karakia*, or should he touch any thing belonging to that *tohunga*, or disregard and make light of his commands and decisions. The state of being thus affected was known as '*hinapo*', and the evil might be cured by an eldest daughter, then called *ruahine*, stepping over the sufferer. Did the *tohunga* suspect that many of the warriors were affected by '*hinapo*,' he, removing his clothes, would grasp the bough of a tree, and hang with limbs extended. Whilst so hanging, he would repeat a *karakia*, and the warriors would pass under him between his limbs: should any man laugh in passing, his fate would be revealed in the strife coming; he would surely die. The affliction of '*hinapo*', and others of similar nature, were caused by *TU-MATA-REHU-REHU*.

Young Tihika, whose heart at this time turned towards love rather than towards war, having been seen with a young woman in the woods on the day following, was called by Tireo' from amongst the ranks of warriors assembled in council. Few words were spoken. "You have disregarded the *tapu* of *TU'*, guardian of warriors," said Tireo; "unworthy to die at the hand of a man, your death is caused through a woman;—*haere atu*; go hence:" and as Tihika still lingered, his eyes widening in the terror of apprehension,—"*haere atu,*" Tireo' harshly repeated; "*haere atu.*" With these words was the terror-stricken youth cut off and banished from his *hapu*. Trembling, he left the *pa* with reluctant steps, pausing time and again as if in the hopes that he heard a voice calling on him to return: but no, he was cut off, forgotten,—and whither could he turn his steps? The long-continuing sounds of the *putara* which had before awakened the warrior in his heart, filling him with eagerness for the battle, now awakened terror: it seemed as a mocking voice, inspiring him, not with hope, but with despair. One place only would now receive him, and he sought the entrance to the gloomy under-worlds at the place of their love-tryst: there too, his lover found him, huddled up and cold in death.

The time of departure approaching, the *pa* appeared to be in noisy confusion: the *putara* thrilled with more insistent and penetrating dolour, the *pahu* resounded; curs yelped, warriors leapt and cried in *haka* and dances of defiance. Gathered in groups, the women, too, filled the air with mournful tremulous sounds of *tangi*: singing the sorrowful laments of widows of old, they themselves were in fancy already widows; and seeking to dispel sorrow, they by their very words increased that sorrow, both in the hearts of those they sought to comfort, and in their own.

Seated alone, one murmured as she slowly rocked herself to and fro,—

> "O gentle air, blown from the north, blow softly, gently on me now, and I will gaze, and watch to see the loved one coming from afar. Oh! turn and look this way, that I may shed my tears to thee, that here I still may stay,—yes, stay awaiting thy return, and watch the cloud that hovers o'er the home of my beloved, whilst fond regret must moan thy loss and absence in the north. Within my heart the thought has grown, that thou wouldst be mine own, mine only, and forever mine. Alas!—it may be even now the day is past that thou didst feel a love for me."

The day is indeed past, HINE-KOA! the thoughts of Karika turn not towards thee,—no, nor ever will. For see where he now in the *haka* strives with his grimaces to surpass all in terror of

[224] A.H.M., VI., 164.

appearance, and to exceed them in defiance of gesture: they gasp, they beat their thighs with open palms, and stamp upon the trembling earth. No single thought of love has he; nor would one suppose that love could ever harbour in the heart of one of them. Yet for him thou weepest, O HINE-KOA; and no less does RAU-MUMU weep for PARE', or PERA, her young child on her back, for TAMA-KUKU. Even when at length the dread-inspiring dances are ended, still will the wives and the lovers remain uncomforted, for no man of them may approach his heart's desire: to *TU'*, to the war-god, they are *tapu*, far removed from women who, though filled with loving and with yearning, are without sacredness.

Three companies of twice seventy warriors embarked in their five *waka-pitau*. Twice fifty remained in the *pa*, many influenced by omens and the casting of the *niu*: nor were they regarded as other than wise men in thus giving heed to the warnings of their *atua*, as revealed in the omens and in the rites of the *tohunga*.

Amid approving cries they paddled towards the sea; and scarcely had they emerged from the mouth of the river, now flowing rapidly with the falling tide, when they saw before them a man in a *koki*, returning from the fishing. He had indeed hoped to reach a certain point on the coast before the coming of the fleet, and was now dipping his paddle swiftly from left to right in the hopes of eluding them. But seeing him, a *tohunga* cried, "The *maroro*, the flying-fish crossing the bow!" Easily as a *manga* might overtake a floating and wounded *kawau*, the first *'pitau* was beside him: the others also ranged alongside until it should be seen who the man was. "The uncle of TAMA-KUKU," cried one. "My cousin," cried another; "mine be the hand to deal the blow." "My nearer relative is TAMA-KUKU," said the man; "let his be the hand to dispatch me." The others made way for the *'pitau* containing TAMA-KUKU; and the man, fearless now that death might by no means be avoided, stepped over the *niao*, the gunwale, and died at the *mere* of his nephew, of TAMA-KUKU.

"Great must be his reverence for *TU'*, thus to slay his very kin," said a youth.

"Who would spare his own blood, or the blood of his kindred, in such cause?" said an elder: "is it not known that a *taua* on a day setting out, the first person they met on the way was the son of the *rangatira* of the *pa* from which they had themselves come; and being unwilling to slay one of such high rank, they, whilst observing the ceremony, yet permitted him to depart uninjured?—Should not a father rejoice then?—but no: hearing of it, the old man was wroth: "Is not my son worthy to be offered as a sacrifice from the *taua* to *TU'?*" said he,—and he attacked that *taua* on its home-coming, seeking *utu* in satisfaction for the affront he conceived to have been offered. In the encounter he was himself slain;—but what is death to the man who would uphold his *mana?* Has not a father, too, been known to offer the heart of his dear son, cut by his own hand from the yet warm body, as an offering to the gods, in order that he, by violating his own affections for the sake of the gods, might influence those gods to give his people the victory?"

Such tales and many others of red war, were related by the warriors as they passed over the undulating waves, until the *tohunga* leading the *taua*, having decided on their resting-place for the first night, they landed at that place, roasting their meal of *aruhe*, the food of war. The warriors ate with due ceremonies observed: each loosened his belt, and laid his weapon aside whilst eating, lest food should pass over it and destroy its *mana*: nor would any man eat standing, for that was an evil omen; nor was the *koronae*, the woven band of leaves used for lining the few *umu* lighted, left untorn on the food being cooked, for that too would be an evil omen. No warrior would yawn, that being a sign of cowardice; and should he sneeze whilst eating, it was a sign that he would fall in battle, and be himself cooked and eaten ere the coming of evening.

A wakeful night passed in the telling of tales, and the recital of strange omens whose augury had come to pass. On occasions not few the *atua* of the *hapu* would, through the mouth of the *tohunga*, declare to men the final result of a war meditated; and whilst such declarations were, to the minds of men, obscure and not easily understood, it was found that they corresponded with events following. One related how, the *atua* being entreated, they had spoken through the *tohunga* saying, 'A desolate country; a desolate country.' Their minds bent upon invasion, the warriors interpreted the oracle to mean that they should successfully meet their enemies and lay waste their lands: but suffering defeat, they returned to find their own land desolate, a *taua* having entered and spoiled it during their absence. They perceived that the wisdom of the *atua* had not been at fault, but that they themselves had failed to interpret the words of the oracle.

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[286] Abraham would not have spared even Isaac.

Setting out after the morning meal, it was murmured from man to man that the *tohunga* had counselled the attacking of a certain *pa*, so that the weapons of the warriors might in blood be consecrated to the war-god. The word was received with elation; for the *pa* named was that from which the party had set out to capture '*Orota*', overcoming her crew by assuming the form of the dreaded sea-creatures, the 'PONA-TURI'. The paddles were wielded with double vigour, through hope that ere night they would be replaced by weapons of war. The *pa* was reached as the shadows fell, but no fires glowed, and no smoke arose from the *marae*; nor was there heard any sound of *kuri* or of human voices; and it was discovered that, as once before, the *pa* had been abandoned.

It had been learned, however, that a *pa* had been built on a cliff at a bend in the river gorge farther inland, as a place of retreat for those usually occupying this *pa*, close as it was to river and sea: without doubt, the news had come to them that a *taua* was abroad, and they had sought the security of the cliff-set stronghold.

The evening meal being eaten, the *'pitau* were carefully urged up the river, and dusk had passed well into moonlit night when they swayed in the rapid water as it emerged from the gorge. The banks closing in and growing suddenly steeper, the *'pitau*, urged to the side, lay in a position pointed out by one of the crew as a possible place of landing. It being found that a disembarkation could be effected, the *'pitau* were secured to the overhanging trees, which at the rise of the hill gave place to open land covered with *rahu-rahu* of coarse growth. Men being left as guards, the rest of the *taua* camped amid the fern, scouts finding that no foe lurked in the neighbourhood.

The night being clear and still, men were sent to reconnoitre, with a view to attacking the *pa* at dawn of day: the others, seeking out sheltered places in the dry growth of the more open parts, rested on their rude couches whilst the stars moved towards the craggy and mountainous west, the moon shining clear as it dipped downwards, a bright star close at its side, a sign of war.

The *pa* was hidden by a low *rahu'* over-grown spur; and discovering a track, the scouts followed it, crossed the spur, and followed the upward, winding path slowly and noiselessly. Soon they could hear the voices of the *kai-mataara*, the watchmen, singing their drowsy songs to pass the hours of night. One at the outermost stockade was clearly heard by his enemies below: his words were:—

> "Here is the ruru, bravely hooting away. He is not moving up and down on his perch, not he!—no, nor even once upraising his head to look about—the thumping big head of the ruru!—nor gliding away on his wings, but staying and hooting; now,—It is night, it is night:—now,—It is day, it is day."

So ending, he beat a *pahu,* the suspended resonant beam, and began a second song.

"Because he thinks the *ruru* sits quietly," whispered one of two, the rest having dispersed along various parts, "he also thinks no foe is at hand. The big head of him shall ere long glare from a palisade." Still the *kai-mataara* sang,—

> "The moon shines brightly, the moon shines brightly! What is to be seen? Here, the spears strong and ready;—there, the spears weak and fearful! Mine were not quite true to aim; yet they shall be. Thine were not true to aim, for thine fell to the ground, a long way off!—e!
>
> "With us is the god of war, with us is **TU'**, who approves of close fighting. Ye will not come on—ye dare not! Ye say,—Just leave the assault till they fear. Ha! ha! But know ye—the eye of the leader of war never sleeps; never winks;—e! e!"

"One would suppose," they whispered, "that this fellow could see something: but no, we have sung the like ourselves, and not a foe within a day's journey: be sure he sees nothing but his morning meal."

They crept along before the stockade, never venturing too close up, as all growth and rocks offering shelter had been removed at the time the stockade was erected. As these two lay, silent now, endeavouring to peer between the palisades, a *kakapo,* wandering from the trees below, passed close beside them; nor could the one resist an impulse to seize the bird, laughing quietly at its clamorous surprise. "The watchman will call his fellows," said his companion. "Not before he discovers the cause of the bird's outcry," was the answer.

So, too, it proved: for hearing the angry cries of the bird, and noting that they came from the same place, as if the bird were pinioned, he broke off his song, listened, and first peering into the quiet moonlight, he carefully let himself down from the stockade and approached the place where the men lay hidden behind a low rock. "We will catch another bird," whispered the first, creeping round the rock as the watchman neared, stunning him with a blow from his stone *patu* as he bent to see what held the bird.

Setting the *kakapo* free, the two seized their prize and bore him with caution down the pathway to the camp. Men gathered around the prisoner; and he presently reviving, began to speak like one who supposes himself to be in some place other than the

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[361] Trans., XIII., 74.

one where he in sooth is, like Kae awaking from his charmed sleep in the *whare* of *TINI-RAU*.

On either side stood a man prepared to silence him should he make outcry; but he muttered as if to himself, saying, "Have I slept?—and if so, in what place of discomfort have I rested my limbs?—This feels not as an awakening from peaceful sleep, but as the awakening of one who has passed along 'Paerau' to the land of shadows; or as an awakening in the midst of foes. Of foes, say I?—can I indeed say who are my foes, or who are my friends? Even were I surrounded by the foes of this *pa*, yet might I be in the midst of friends.—Am I treated as one of the *hapu?*—There is a proverb which says, 'At a call to a feast Paeko is not called; at a call to a fight, Paeko is called': for the nonce, Maiao is Paeko. A *tutua*, a nobody in peace and plenty, but an *ika a WHIRO*, a very warrior, in time of war! Shall I indeed sit here and bear their slights, their insults, or shall I not rather join the *toa* whose *taua* they say is coming down from the south? But softly," said the man, gazing at those around as if for the first time aware of their presence; "who are the men gathering around me?—ho! is Paeko a fine hero, and a fight toward, or wherefore else do ye come to him?"

"A fight is indeed toward, and Maiao is to be called to the council."

"To the council?—never before have ye sought his counsel, though often his assistance:—is the *pa* then in danger?—and from which of the defences do ye come, for your faces I know not?"

"From the outworks we come," said one of his captors; "from the crying-place of the *kakapo!*"

"Ha!" exclaimed Maiao, as if not until now the truth had entered his thoughts; "I am, then, amid foes?"

"No greater foes, dost thou speak truth, than those in yonder *pa*."

"Have I let fall incautious words?—Yet so it is; for them I care not, and ye I fear not."

"Nor is there cause for fear unless thy tongue should either speak too loudly, or refuse to speak."

"Wherefore should I speak in any but my natural voice? Do ye stand on the far side of the valley?"

"Tell us then, the number of fighting-men behind yonder palisades."

[417] Colenso, Trans., XII., 144.

"No more than an hundred, twice told," was the ready answer.

"Are the defences strong?"

"Strong, and easily held: for as ye may perceive, who list to rove thither, there are three stockades, one above another, the natural slope before the *pa* having been thus terraced. Nor can it be attacked from any other side, steep unscalable cliffs hemming it in."

"Are they well supplied with food and with water?"

"Food they have not yet stored in great quantity, and as for water, they draw from the river."

"Is the river navigable through the gorge?"

"Not for *'pitau*, being too swift."

"How is the *pa* best taken?"

"As yet they are unaware of the approach of foes; though hearing the *taua* was abroad, food has been borne to the *whata*, and watchmen have been continually stationed at each stockade. To me they assigned the outermost;—and without doubt," he added with a laugh, "my friends will suppose I have fallen asleep."

"Thy words declared them to be thy unfriends."

"A man's friends, though bad, are his best until he chance on better," said he.

"Have they slighted thee no more than in the manner of the proverb?"

"Not so; but each succeeding slight has added to the insolence of the one preceding. My right to the lands of my fathers they have disregarded; I have been supplanted in rank; my sons have been called the sons of slaves;—I have borne the utmost a man may bear," said he bitterly; "they have become my *uto*, my object of vengeance; though in what manner I, single-handed, may obtain *utu*, I have not yet resolved."

"What an if we should offer thee hands ready and able?"

"Who can trust any hand but his own?"

"Where desires run side by side, the hands also labour together."

"It is truly spoken: have ye a design?"

"Could the gates be opened by a single man?"

"Have ye the man bold enough to attempt it?"

"We have,—and the name he bears is Maiao."

"My very own."

"He is but lately come from the *pa* of our enemies."

"My very self."

"Art thou as apt in action as in perception,—lo! *utu* is within thy reach."

"It is as distant as when **Whare-o'-Whiu* still hung over the sea; and he is not yet far from the tree-tops:—who would trust me to do this thing?"

"Where the heart prompts, the hand acts."

"That too is true, will ye verily believe it."

"When, then, should the attack be made?"

"In the grey of the dawn, when the mists lying over the earth are as the brains of your foes,—an omen welcomed by the *taua*. The gate of the first stockade ye have seen; that of the second lies to the right: that passed, let your men extend along the third which, unguarded, is easily surmounted, so that at a signal given all may at once clamber over the defence, when ye may do as ye list with the sleep-encumbered defenders. The watchmen shall be my care. May, also, my head grace your gate, and my bones fill your *whata* should this my design prove fruitless."

"So be it then; when the red **Rerehu* twinkles above the peaks of the mountains, vengeance is at hand."

MAIAO left them, and the warriors prepared for the assault of the dawn.

The mists lay heavy on the slopes as the *taua* stealthily crept up the pathway towards the *pa*. The first gate they found unfastened, and cautiously entering, they perceived that the terrace was unoccupied. The second gate was found in the position indicated by MAIAO, and was likewise unfastened. The warriors passed the second line of palisades, and stood back before the third, extending their line preparatory to the assault. By entering in a body over the stockade, the inmates would be more effectually surprised; and awaiting the word, therefore, they stood with weapons loosed, and hearts eager.

The word was quietly given, and they charged the palisades. But it now appeared that MAIAO had spoken with deceit; for they sank into a trench dug along the length of the stockade, hidden by *manuka* strewn with earth. The signal, too, had been a signal for their own destruction; for as they struggled in the trench, out from between the palisades came a ragged row of long pointed spears, plunging backwards and forwards; sometimes, indeed, piercing nothing but the yielding air, but more often impaling warriors, killing some, and wounding many. Not a warrior scaled the stockade; and such as were able retreated, fierce in anger.

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[506] *Rerehu, Antares, of Scorpio.

Beyond the second stockade a council was held, low-voiced but vehement. In the struggles of the warriors, the *manuka*, partly trampled into the trench, had been almost denuded of earth: let fire be kindled; and whilst a feigned central assault was made, let men bearing that fire enter the trench at the extreme ends, creep beneath the *manuka*, and returning light it here and there: under cover of the fire and the smoke the stockade might yet be successfully assaulted.

Day being yet dim, this was accomplished; and the warriors, scaling the wings, leapt as they supposed into the main enclosure: but again they found that Maiao had deceived them; for a fourth stockade, more formidable than any yet passed, confronted them. Behind this the defenders had retreated; and the assaulters, many burnt in their eagerness to scale the palisades, could do no more than vent their wrath in cries of rage and threats of vengeance.

Again a council was held; and whilst the warriors still debated, bird-song echoed among the foliaged slopes, and day broke clear. Nothing could now be attempted until the warriors had been strengthened by their morning meal, and the debate was discontinued so that they might descend the slope to their *'pitau*; where, too, they would resolve on what action should be taken. One half of the *taua*, however, it was decided should remain to occupy what had already been passed, the other half would descend, returning with food for their companions.

They accordingly loosened the gate of the stockade lately scaled, emerging on the terrace below; but on approaching the second gateway, they saw with surprise that it had been closed. Moving to open it, they were met by a sudden row of bristling spears. Their surprise was speedily lost in rage; and they charged on the stockade only to discover that as they extended their line, so the row of spears extended before them, and they perceived that they the besiegers were now the besieged.

Exasperation overcoming discretion, they continued the charge, leaping as they reached the threatening and moving points. Many were transfixed, many succeeded in reaching the palisades; and these being more easily scaled from within, in twos and threes the assaulters dropped to the ground, striking fiercely with *taiaha*, *mere* and *patu*. As *kaka*, hearing the clamour of a wounded comrade, come thronging in noisy flocks, so the second part of the *taua* came crying to join in the unexpected fray; and following in their steps, too, came the occupants of the *pa*, brandishing their weapons, with loud and terrifying cries.

Fearing that the numbers within the *pa* might have been falsely given by MAIAO, as the defences had been falsely described, the one thought of the assailants was retreat; and this they at length effected unpursued, though many of their number, dead and wounded, were left in the hands of the enemy. As they passed the first stockade, HEWA and a friend running together, the friend was pierced by a flying spear so that he fell; nor was he able to continue the flight, though not mortally wounded. "Stay, O HEWA," he cried, "and take my head, lest it suffer indignity." HEWA gave heed to his request: he returned, severed the neck of his friend, and grasping his head by the hair, he followed in the disorderly retreat, bearing the head with him.

Bitter was the debate, held when fear of pursuit was past. Had TIREO' mis-read the omens, that he had failed to foresee this disaster?

"The omens were for the conflict premeditated; not for skirmishes by the way," said he: "had opportunity been afforded for flying a kite over the *pa*, or for performing any other act that would augur success or defeat in the assault? The warriors in their eagerness had brought misfortune upon themselves."

Some favoured a second and immediate assault, some even favoured a return home, but more urged departure for the known battle-grounds of hereditary foes. Already they had lost many, and should they attack every *pa* on their way, their numbers would in the end be so diminished as to compel the abandonment of their project. Was not, too, this repulse an omen of future defeat? Could TIREO' say if the future would be successful, or otherwise?

"If ye," said TIREO', "have courage sufficient to bring to me the perfect body of a slain enemy, I have *mana* to consult the oracle of the dead: nor will I flinch from the supreme test will ye not flinch to provide the means for that test."

Many warriors, both old and young, declared their willingness; but TIREO', saying, "No task is this for him who will, but for him who can; youth is eager, but experience is able," chose two, MOANA' and KAPU. "If we return not ere the moon approaches the far mountains," said they, "it shall be for the reason that we can never return." So saying, they made their preparations; and as the sun began to dip, they swam the rapid river, ascending the opposite bank. "How will their object be gained by that course of action?" said a youth galled to have been set aside by older men, and one a slave. "Reason for the action of elder men being hidden from youthful understanding does not make that action without reason. The young *kaka* is clamorous enough for food, but can by no means say how the food is obtained by the older birds,—yet it is obtained.'' Thus said Pare'; and the warriors set themselves to find employment for the day. Guards were set: wounds were dressed, weapons made ready, tales of prowess told, the late defeat discussed. Some, standing apart, repeated over their weapon a *reo-tao*, such being a powerful *karakia* for increasing the *mana* of the weapon. Each family possessed its own *reo-tao*, and this, handed down from father to son, would by no means be divulged to others.

Moana' and Kapu having swum the river, they slowly ascended the steep side, hidden from view by the dense growth of forest. Clean-boled *maire*, curiously marked with crimson blotches caused by the bark at certain seasons falling in flakes, rose amid twisted and ragged-barked *ko-hutu-hutu*, grooved *pukatea* and countless trees of lesser growth, interlaced with twisted *kareao* vines and matted *tata-ramoa*. Here and there a supple *horoeka* rose with its downward pointing, spine-edged leaves; *ponga* and *mamaku*, too, arched their long fronds: graceful *nikau* sprang from smooth and unclothed stems, so hard that even the *kaka*, seeking the hard red berries, can only obtain them by fixing his claws at the base of a leaf and hanging suspended beneath it. Ferns and mosses of varied shape and hue covered the hill-side, moist with water ceaselessly trickling from above. At every step they sank in dead and sodden leaves, or through trunks of trees, fallen and softened with age. Heading in the direction of the *pa* as they ascended, the two spoke little, and then only in low voice. ''Some means of communication between terrace and terrace other than by the gateways there must be,'' said Kapu. ''That is so,'' assented Moana': ''Maiao spoke with sufficient truth to ensure the falsehood having also the appearance of truth.'' Many small streams, swiftly descending, having been crossed, they came to a larger torrent which, appearing to lie in the elbow of the bend, indicated that they were opposite the *pa*; and having left the noise of waters behind, a sound of voices floated from the height. Nothing could yet be seen, the canopy of leaves concealing both cliff and *pa*. Climbing by hanging vines, they reached the branches of a *totara* whose head rose above the surrounding trees, and from thence they gazed across the intervening gorge.

Not for some time, however, could they perceive anything other than the sheer face of cliff, when they saw the figure of a man, followed by another, and another, walking along the seeming unbroken face, from the terraces to what was without doubt the *pa* itself. The pathway was invisible, but its presence was revealed by the men. The *pa* was still above their line of vision, and they perceived that no part of the slope from which they gazed commanded a view of its interior and its defences. Scanning the cliff below the pathway, they at length faintly traced a path leading downwards to the spur between the camp and the *pa*, and thence to the water's edge; a path that could be held by one man against any number, "should he be aware of their approach," said Moana'.

By that path, then, they would attempt to reach some part of the *pa*; and having thus devised a mode of approach, they descended from the tree, making their way downwards, seeking a place from which to swim to the opposite side when darkness should conceal their actions. Nor was such a place easily found: the hillside ended in a sheer cliff at all parts excepting one where a stream foamed down a cleft over rocks and trees wedged between. Down this towards the close of day they, not without danger, made their way; and dusk soon falling deeply in the gorge, they entered the cold and swiftly running water, striking out for the opposite side. The place where the path ended at the water lying some distance below, they, having reached the cliff and finding deep water, allowed themselves to be borne by the stream until they reached the shelving part where, seizing hold of projecting rocks, they drew themselves ashore. Here they found a landing-place which, though small, would allow of a *waka* being hauled up; and seeing that the path, though steep, was not difficult of ascent, they waited until the night should have called most of the warriors to rest.

The moon was high, but was obscured with cloud, and cast only occasional gleams on the dark water as a light wind bore the clouds seawards. Having waited until the moon was hidden by the cliff, so that the path lay in shadow, the two warriors slowly ascended, and after many pauses they reached the path communicating between *pa* and terraces. They found that, though invisible from the other side, the path was wide enough for a man to walk easily; and two, with care, might pass each other. They now turned towards the *pa* itself, conjecturing that though its occupants were more in number, they would be less watchful than those on the terraces: reaching the end of the path, however, they found further progress barred by a gate, the cliff falling away sheer below, and overarching above: unless, therefore, they were able to open the gate, attainment of their object was as distant as ever.

They retraced their steps; and standing in consultation, they were alarmed by hearing the sound of softly-murmured voices approaching from the terraces. Again they crept towards the gate, Kapu whispering as they went, "We came hither for a corpse: no need for entering the *pa* can one be obtained otherwise. Press closely to the cliff: I will lie on the path and spear the first: should he fall, the second without doubt will pause, when your *mere* will silence him: should there be others—let chance dispose of them or us." Whilst whispering, he lay along the path, his spear-arm over the edge with weapon ready. Moana' crouched against the cliff, nor could one say if men were there or shadows only. Soon Kapu saw the form of a man loom against the lighter sky; and even as the man spoke, an upward sweep pierced him so that he fell forward with a gasping cry upon his slayer, who with lifted arm thrust him outwards over the edge. The second paused: and bending either to see the cause of his friend stumbling, or to follow with his eyes his downward fall, he was stunned by a blow. Kapu lay still; and as there was no movement, nor any sound of others following, Moana' lifted the stunned man whilst Kapu crept free, and together they bore him along the perilous path, and the more speedily since they heard voices from behind the gate questioning who was there, and what was the cry. They reached the water with their burden, and having seen by the occasional flashes of moonlight that the river was free from rocks, they floated downwards with the swift current, rejoining their comrades and bearing their ghastly burden to the tohunga, to Tireo'.

The dead body was laid, naked, its face upwards, between two fires so as to be seen by all. Tireo' stood at a short distance, and the expectant warriors encircled the two men, dead and living, to behold the consultation of the oracle of the dead. The body was whole, and the *tohunga* noting this with satisfaction, began the powerful *karakia* which was to cause the gods to reveal the future through the dead man.

The warriors gazed intently; some shivered, it may have been with apprehension, or it may have been with the cold of the night: those on the outer side of the circle pressed inwards, nor could they forbear casting backward glances into the darknesses now weirdly litten by the moon. The sudden cry of a night bird sent a thrill of terror through every heart;—may it not have been the cry of an *atua*, feeling the *mana* of the *karakia?*

Tireo’ stood facing the corpse, murmuring his *karakia*: his brows were drawn, and his eyes started with the intensity of his abstraction: his demeanour, too, communicated his mood to the warriors, who started at every sound. His *karakia* ended, Tireo’ said, ‘‘O thou hidden one, dwelling in the empty *whare*, if we, the wanderers of the war-god, of red *TU’*, must still proceed in path victorious, be strong! be strong! turn!’’

With fearful joy the warriors beheld the tremors of the staring corpse: it turned, it lay on its side; and one might suppose that it were a man turning in his sleep, but that the eyes were the eyes of death: again it turned on its back; and Tireo’ again crying, ‘‘be strong! be strong! turn!’’ it trembled, moved, and turned on the other side, and on its back as before.

The ceremony was ended; and amid deep silence, ‘‘The omen is declared,’’ said Tireo’; ‘‘we will go on;’’ and not a warrior but felt, and trembled as he felt it, that they were in the very midst of *atua*.

CHAPTER XXX.

THE BATTLE.

MOKEKE during that night lay near his father; and ere the elder warrior, well accustomed from his youth to the terrors and wonders of war, fell asleep, the younger could not forbear questioning him on the subject of the omen just witnessed.

"What, sir, was the cause of the body moving?—for it appeared without doubt to turn on its side."

"What but the power of the *atua,* invoked by the *karakia* of the *tohunga,* of TIREO'?"

"Could it be that the man was not yet dead?"

KAPU laughed. "Living he could not be; for besides that he was given a blow on that part of the skull where a man's hair first turns grey with age, we, when floating with the stream, assured ourselves that his spirit, his *wairua,* was no longer in his body. You think, perhaps, that movement in a dead body is not only repugnant to nature, but impossible in fact? That is not so; for I have seen the oracle of the dead consulted in mid-day, when, too, there were no deceiving shadows, and the corpse was one in which rigidity had entered and passed away. But if a *tohunga* can cause a living man to die, and can even, at a word, destroy a company of living men; can, moreover, the omens being favorable, cause a dying man to live, is it impossible that he can cause a dead man to only move? Be sure that the *mana* which can instantly kill a living flying bird, can shiver a stone held in the closed hand, can restore the green hue to a withered leaf, can call men from a distance so that they approach without knowing their reason for so doing, that *mana* can also compel obedience in a dead body; or rather can, through *karakia* thought or uttered, induce the *atua* to manifest themselves in these various ways. They also manifest themselves through the *tohunga* himself; and that their power is greatly above human is seen in the dread aspect of the *tohunga* when he is *urua,* or possessed by the *atua*; for then his body and his limbs are convulsed; his eyes and his tongue protrude; he rushes hither and thither with frantic

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[12] over the temporal bone.
[26] Smith, Trans., XXXII., 262-3.

cries and foaming lips, or he lies writhing on the ground: his speech is oracular; at times, indeed, it is so wise that by none can it be interpreted until future events have rendered it plain;—nor can a *tohunga* be thus *urua* but he is afterwards utterly exhausted and prostrated."

With thoughts of *atua* and moving corpses ever present, MOKEKE slept little; and rising in the morning saw in many a jaded eye among his companions, the shadow of his own imaginings.

With many a lingering thought for comrades fallen, the warriors urged the *'pitau* again to sea; and continuing northwards for two days, they were on the boundary of the lands of their enemies. Paddling and hauling the *'pitau* up a small, thickly-wooded stream, they concealed them amongst the dense, overhanging foliage, proposing to penetrate the land on foot.

On the first day they surprised a *kainga*; and slaying all who were unable to make their escape, they now for the first time tasted the food of war, the flesh of man. No warrior might eat of it until the *tohunga* had removed the *tapu*: the heart of the slain, too, might be eaten by him only. The dead bodies were dragged to one place and laid in a heap, being afterwards cooked upon the hot stones of many *umu*. Whilst dragging the bodies, the warriors would sing songs of derision; and at times the heads would be piled up and disfigured by stones, or indeed by other heads being flung against them.

Moving further inland, the *taua* now found only empty *kainga* and deserted *pa*, the word having gone abroad that a *taua* was in the land. Distant sounds of dolorous *putara* were heard, but for many days no blowers were seen. The country was hilly and partly wooded, the open lands being often covered with dense *rahu-rahu*, through which tracks wound from *kainga* to cultivation, and from *kainga* to *kainga*.

The last of the flesh cut from their slain enemies with carved knives edged with the sharp teeth of *mango* had been consumed, and the warriors were again longing for a relish to be eaten with their *komeke*, their cakes of *aruhe*. On the sixth day, reaching the rounded ridge of a hill, the scouts returned, saying that a large body of men was drawn up on a flat beyond. Their scouts, too, had without doubt observed the advance of the *taua*; for as this drew warily upwards, shouts and cries of the fierce *haka* were faintly heard: the enemy was preparing, either for attack or for defence.

Exultation at their first success still filling their hearts, an immediate attack was favoured; and ere long company after company was seen by those on the plain below as it crossed the crest of the hill. Forming upon its easy slope, they too danced a *haka*, and charged downwards with fierce cries.

Before entering the battle, all clothes would be laid aside saving the belt, *tu*, and a small *maro*; and whilst girding on this belt the warrior would recite a *karakia*,—

> "They thought of slaying me in the whare, but I have arisen. The face of **TU'** is angry, the face of **TU'** is inflamed. O **TU'**, divide the heavens: give me strength to abide, that I may be swift to take, long and strong in anger and flaming: strong to devour the battle; strong for the play of war."

Whilst adjusting his *maro*, too, he would say,—

> "Give me my girdle, to pass between the legs; give me my girdle, to pass round the waist; fasten to the left, fasten to the right."

In his belt his short weapon would be inserted, whilst his *taiaha* or his *tao* would be carried in his hand. At times a closely-woven cloak, a *pauku*, would be worn as a guard against the thrusts of *tao*, of spears: in it the cross-threads, the *aho*, were so closely woven that they touched one another; and in order that the flax fibre might swell, and so render the mat yet more impervious to thrusts, it was soaked in water before its wearer entered the battle. Warriors so guarded would often leave the ranks of the advancing *taua*, and draw upon themselves the first flight of flung *tao*. But all clothing, as it was thought to impede the movements, was more often laid aside; and whilst a few of the *rangatira* might wear their valued cloaks of skin from the *kuri*, their *tapahu*, or their feather mats, the *mahiti*, and numbers of the common men their rough shoulder capes, their *toi*, *mai* or *pokeka*, the greater number would enter the conflict naked save for the belt and the *maro*.

Whilst the *taua* charged in a body, yet every famed *rangatira* of war was attended by his special followers; and should a *rangatira* have suffered a slight at the hands of his fellows, he would at times, even during the charge, pause, raise his *tewhatewha*, and stay the rush of his followers, allowing his overbearing peers to be either defeated, or severely punished ere rendering them assistance. Such was the action of PAEKO; with whom, too, originated the proverb, 'At a call to a feast, PAEKO is not called; at a call to a fight, PAEKO is called.'

The battle slowly resolved into many combats, in each of which from one to two score warriors engaged. MOANA', though

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[87] Among the Scandinavian warriors, too, war was play; it was 'Hildur's pastime.'

possessing no great *mana* in peace, was a warrior of warlike repute, of *ingoa toa*; and where he led, many were eager to follow. Now too was seen how the word of a *rangatira*, perhaps altogether disregarded during peace, was implicitly obeyed during war. In the first onslaught, when all were closely mingled, Moana' had used his *mere-pounamu*, thrusting its green and gleaming blade under the ribs of his adversary, under his jaw, or through his temple as opportunity best offered. The fight becoming more open, he thrust his *mere* in his belt, and wielded his *taiaha*, his favourite weapon, in whose use he was excelled by few. Many had with covetous eyes gazed upon his *taiaha*, made from the hard, brown and yellow wood of the *ake*, the tree providing the weapon for *TU'* in his battle with *RONGO'*. The band, the *tauri*, woven closely around the shaft beneath the carved head, was ornamented with many narrow strips of skin, a span in length, to which the white and glossy hair still adhered. These strips were, with long and patient labour cut from the tails of living *kuri*, in such a manner that skin and hair grew again; and their waving as the *taiaha* was held aloft in authoritative command, or gracefully used during oratory, assured the beholder that he in whose hand the weapon was held must indeed be a *rangatira* of *mana*. This *taiaha*, too, was brightly polished from age and use; and the thrill experienced in passing the hand over its smooth and rippled surface was caused not only by the pleasure of beholding excellent workmanship, but also by the *mana* of the weapon itself. Its *mana* was shewn in its foretelling of victory for its possessors. Laid by them upon the ground, certain powerful *karakia* would be repeated by the *tohunga*, and they were assured without doubt that victory would be theirs should the weapon slowly turn over as it lay thus before them.

So soon as Moana' was able to use the guard called *hua-nui*, when the *taiaha* is held horizontally before the body, he thrust his *mere* into his belt, and slew many with his favourite weapon. From the guard *hua-nui*, or the guard *popo-tahi*, when the *taiaha* is held vertically before the body, the thrust with the tongue, *whaka-rehu*, or the blow with the sharp edge, *whiti-apu*, could be given; and now was seen how a *rangatira* could wield the weapon of a *rangatira*. One blow sufficed to maim or to fell: at times two men would fall beneath a double-handed blow. Many a stalwart warrior stood before Moana', determined to secure his head, ornamented with its plume of *huia* feathers; many a stalwart warrior fell. With him to lead, what would not the

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[134] Colenso, Trans., XXIV., 452.

youths dare? Though as yet they struck wildly, influenced by him they learned deliberation; they might feel the twitching omens, but seeing him they dared the wounds and death presaged by those omens. They saw how he with varying stroke could cleave a skull or lop a limb; or wishing to secure a prisoner, how he could render his arm useless by striking the muscle of the shoulder; or render a leg powerless by bruising the muscle above the knee: whatsoever he wished to do he seemed able to do; and when done, it appeared that no better course could have been followed to secure that end. Not a voice was silent: the young fighters gave vent to incessant cries, which, while they may have failed to intimidate others, yet gave courage to themselves. Amid the elders, triumphant cries of '*Na! na! mate rawa!*' by which a warrior proclaimed a death-blow, were mingled with despairing cries and groans from those on whom the blow had fallen.

As the combatants rushed together, great was the emulation to secure the *mataika*, to slay the first man. He only was accorded the honour who, leaving his ranks, secured and slew the first adversary and returned unwounded by any but him whom he had slain. Many seeking the honour became themselves the *mataika* for the enemy; and many, in the midst of their cry of triumph '*Naku te mataika!*' fell under the *tao* of their enemies. The taking of the second man, the *tatao*, was an honour only less than the taking of the *mataika*.

Moana', being confronted by a *rangatira* armed, like himself, with a *taiaha*, dealt a swift blow; and his opponent, guarding with *hua-nui*, held his weapon in a slanting position; or perhaps because of the suddenness of the blow he was unable to bring it fully to the horizontal position: but the weapon descending, it glided along the smooth surface, severing the fingers of his left hand. Moana' followed the blow with a thrust, and the tongue of his *taiaha* tore the abdomen of his foe from the ribs downwards, so that he fell writhing to the ground. Another aiming a blow at Moana', he parried it, and with a side slash laid open the temple of his opponent, disabling him also. From the place where he must at the commencement of the fight stand stationary, thrusting and guarding, soon he stepped slowly forwards as enemies receded; and ere long he strode hither and thither, seeking those who, seeming once to court his blows, now avoided them. Nor was he himself unwounded; for random *tao* struck many a mark never intended; and one had pierced his left thigh,

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[172] Maning, 'Old N.Z.', 277.
[181] "Mine is the first man taken."

entering the muscle on the front of the limb, passing, and almost severing, the great artery lying to the right of that muscle: he had been severely struck, too, on the inner muscles of the same limb, between knee and ankle, so that he limped when he rested his weight on the toes of the left foot. Of these injuries, seeing that they impeded his movements, he became conscious as his motion hither and thither became more rapid: of slight flesh wounds received in other parts he was at that time unaware.

Near him might be seen young Mokeke, fearless and reckless now that the fire of *TU'* was in his heart, yet not so reckless as to blind his eyes to the actions of his leader. These he followed with admiration, and more than once turned death from him who had on a day rendered Mokai similar service. Moana' being attacked by two warriors, one from either side, the youth pierced the heart of one with a *tao*, whilst Moana' felled the other with a blow that, sinking into his neck, half severed his head from his body: at another time he disabled one who attacked Moana' from behind, by breaking the forearm wielding his club; but the man being able to use either arm, seized his *patu*, his stone club, in his left hand, and frenzied now by pain as well as the lust of war, he turned on his youthful adversary, who had fallen, but that a flying spear, entering the lungs above his heart first checked, then overcame him, so that as he fell coughing and catching at the spear, Mokeke dispatched him.

Karika too was near; fighting, as he related legends of olden times, with a smile about his lips. The company led by Moana' having overcome and routed their adversaries, such as remained turned to assist their comrades. Then they perceived where Pua-roa and his supporters were falling back before superior numbers; but even as they gazed, Pua-roa thrust his *taiaha* into the ground, and crying "Who will remain to fight with a *rangatira*, or to die like one?" he leapt forward amongst his foes, his men rallied, and aided by Moana' and his followers a lost fight was won.

So the battle fared; first one side seeming to be at advantage, then the other; but it was after a time perceived that the enemy were fewer in the field, and one by one they were hastening from the battle.

It was now that the elder warriors sought respite, ceasing from their exertions; whilst the younger, incited by flying foes, were led to deeds of pitilessness and barbarity. No man received

[241] In war the youngest were always the most cruel.

mercy, and few indeed sought it: the helpless were dispatched with many wounds spitefully given with taunts and bitter revilings: the fugitives, too, were pursued, and all overtaken were slain or made prisoners.

Karika, swift and tireless, was among the pursuers. As he ran, he sang a *reo* to weaken the fear-stricken fugitives, and one by one he overtook them. First, as he drew alongside them, he with a sharp-edged *kotiate* made from the white bone of the *paraoa*, severed the calf-tendon of the limb raised in the air, laughing as the next step brought the unfortunate ignominiously to the ground. Many he left thus maimed, trusting his fellows would dispatch them; but having disabled one and passed on, a *patu* hurled by the fallen man, grazed his head, touching his shoulder in passing. Karika thought, too, of a comrade who in a combat having had his calf-tendon thus severed, but escaping, the wound had healed and the muscle knit; so that whilst his limb was somewhat longer and weaker than before, its use had not been lost to him. He therefore determined to give no more this opportunity of escape, or of retaliation. Holding therefore to the left of any fugitive overtaken, he watched the motion of the shoulder-blade as the man's arm swung with his stride. He knew that between that bone and the spine he could reach the heart; and as the man's left arm moved forwards and the bone outwards, he thrust with his *tao* between it and the spine, the man falling lifeless.

Several he slew in this way; but one stumbling slightly as the thrust was made, the *tao*, instead of entering under the fifth rib, struck that rib; and glancing upwards, inflicted no more than a flesh wound, though it brought the man to the ground. His speed carried Karika past; and slightly turning as he drew away his *tao*, he perceived that the man was not dead, but had sprung to his feet, and still holding a weapon in his hand, made ready to attack.

Karika turned: he had the advantage, for he was armed with his *tao*, whereas the wounded man had but his *mere*. Both stood, deeply breathing, and warily watching. So soon as their breath was more easily drawn, they began their movements, each seeking an advantage before attacking. "*Hu!*" said the wounded man; "I had a creeping of the flesh in my back before the fight, and that is ever an omen of a wound in the part that creeps. *Hu!* yet that omen does not signify death." "Never shouldst thou

[258] Trans., XII., 39.

indulge in foolish omens," said Karika; "for my part, a lucky *takiari* told me I should ever slay my man:—have at you!" saying which he stepped suddenly forward on his left foot, making a thrust at the breast of his adversary. Karika, having the advantage of arms, was confident: the other was desperate; and well accustomed to the combat where a man armed with the *tao* opposes one armed with *mere* and *pua-pua*, or garment rolled round his left arm as shield, he was prepared with his defence. True, he had no *pua-pua*, but a warrior might by other means avoid the death-pointed *tao*. He struck it aside with his hand, and thrust his gleaming *mere*, now stained with blood, towards the temple of Karika. But the youth, too, knew this, the third position in duel with these weapons, its guard, and its reply. He bent suddenly; and the *mere* passed harmlessly above him whilst he, shortening his grasp of the *tao*, with a short stroke thrust it upwards between the ribs of his adversary, who fell.

"A *rangatira*," murmured the youth as he slipped the loop of the *mere* from the man's thumb. He admired the beauty of the blade, for he perceived it was of the bright green *pounamu* called *kawa-kawa*, beautifully shaped and finished. "It were a pleasure to die under such a weapon," he murmured; "may many know that pleasure right soon:" and becoming aware of one approaching, he looked up to behold Mokeke near at hand.

"Ha!" he cried; "and followest thou in the steps of the valiant?"

"Maimed men only did I find, and now corpses," answered he.

"So that 'to the mat I wove thou hast added the border'?" said Karika smiling: "are we two alone in the land of our foes?"

"Wana is not distant," said Mokeke; and as he spoke, that youth appeared at the bend of the narrowing valley.

"How now, Wana-wana!" cried Karika; "followest thou to strip our slain?"

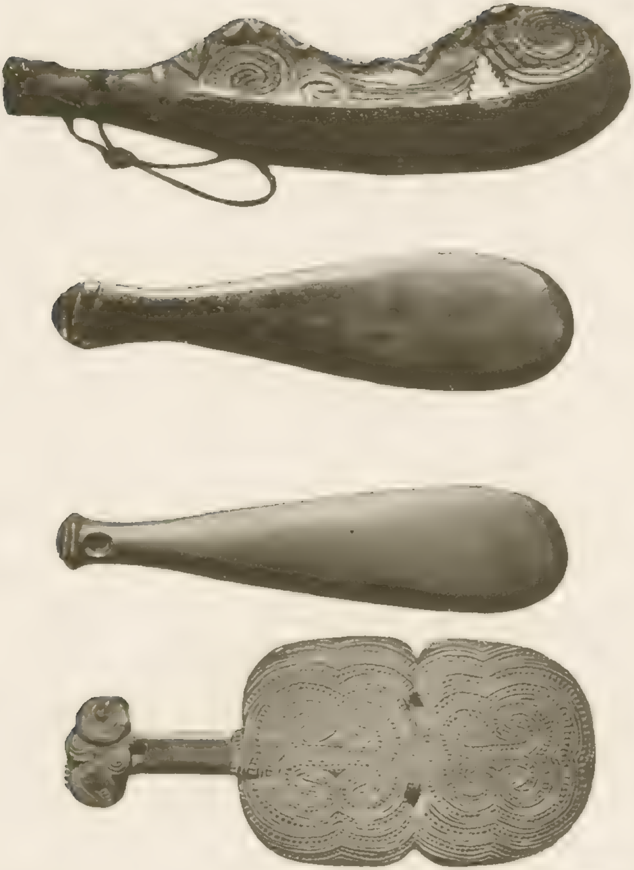
"A man who strikes so uncertainly that he lames only, never slays," was the answer, haughtily spoken.

"But a man who can lame or slay at will is a man to be feared?"

"Enough," said Wana: " 'leave off thy saying thus; for you and I have fully come to Angry-dispute', and words may beget blows."

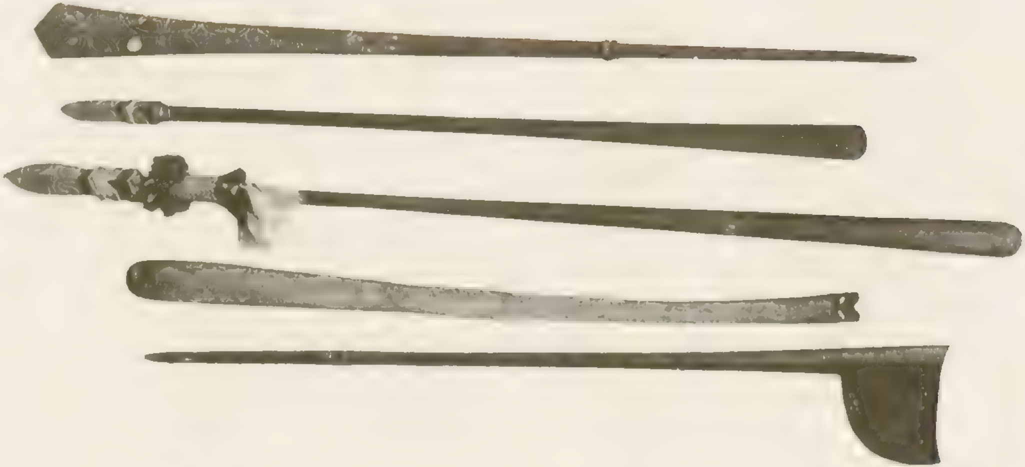
"I bethink me of a saying, 'The offspring of rashness died heedlessly,' and I have no desire for death: let me then with

[320] Colenso, Trans., XII., 136.



Christchurch Museum.

1. Club (*patu*) of wood, inlaid with *paua* shell and carved. (p. 490, l. 408.)
2. Greenstone club (*mere-pounamu*). (p. 490, l. 401.)
3. Club (*onewa*) of stone. (p. 490, l. 403.)
4. *Kotiate* of wood or bone. (p. 490, l. 406.)



Christchurch Museum

1. *Pouwhenua.*
2. *Taiaha* of white whale bone. (p. 490, l. 391.)
3. *Taiaha* 6 ft. 5 in. long, of wood, with flax mat and dog's hair. (p. 490, l. 387.)
4. *Hoeroa* of white whale bone. (p. 491, l. 416.)
5. *Tewha-tewha.* (p. 490, l. 394.)

peaceable words placate the umbraged one: I am thy servant, O son of noble birth!"

The raillery passed unnoted, and the three turned again towards the field of battle.

"Our course has curved in a bow," said Karika; "let us cross the ridge and return by shorter paths: ill to retraverse ground void of chance for adventure."

The others agreeing, they were quickly in the neighbour valley, finding it wooded and more rugged, a brawling stream being soon heard as it swirled among the rocks and fallen trees obstructing its course.

"We may slake our thirst as we list," said Karika, taking up water in his hands. The bush was light, and progress easy, until they reached a cliff, whose top the higher trees overhung, and whose face was soft and green with moss and swaying ferns. From the trees hung twisted *kareao* vines, half hidden in the frondage: some hung in loops, some in long trails reached the rocky foot of the cliff.

"We must ascend like *TA-WHAKI*," said Karika; "but without fear of the angry wind of heaven. Go thou first, O senior in rank," said he turning to Wana; "and let us hear is it well in the upper worlds."

Wana seized a vine, and hauling, found it swung free, but was firmly anchored above. He clambered upwards, at times half concealed by the frondage, and soon disappeared over the edge. "The path upwards is open," said he, as his face appeared, gazing upon those below.

Karika seized the vine; and chanting a *karakia* as if he were indeed *TA-WHAKI*, he ascended. He had almost reached the edge of the cliff when again the face and head of Wana were seen. He held the upper part of the vine in his left hand; and gazing down into the upturned face of Karika, "And darest thou follow in the steps of the nobly-born?" said he: "the fish swims into the net, the *weka* runs into the snare; and as for thee, HINE' of the night awaits thee: go thou as thou camest." Whilst speaking, he knelt, and drawing the vine close to the edge, he with vindictive blows severed it as Karika hung close at hand.

Karika laughed. "Thee I fear not," said he, "nor HINE' an thou bearest me company: fall alone I will not:" and as the last blow severed the vine, he with his right hand seized the *mere* thrust in his belt, and hurled it at the exultant Wana. It struck him on the brow, and he fell forwards, both bodies crashing upon the rocks at the foot of the cliff. They quivered, the limbs moved, and the fingers clutched convulsively, but both were dead, and MOKEKE stood there for a time, motionless, his heart throbbing with the horror of the sight witnessed. Leaving the bodies, he sought along the cliff; and finding another vine, he climbed upwards in frantic haste, hurried over the ridge, and was soon again among friends, living and dead.

He spoke to no man of the thing that had befallen. Many were hurrying with hoarse cries hither and thither, gathering their dead friends and enemies, one destined to the flames, the other to the *umu*. Many sat or lay on the ground near at hand, tending their wounds and broken limbs, cursing their foes, or thinking affectionately of distant kindred. Many exulted in the possession of weapons taken from those slain by them, or found where they had been dropped by their former possessors. Disputes arising as to which of two warriors had slain a man, the *tohunga* by certain ceremonies performed over the locks of hair taken by the disputants from the head of the slain during the battle, decided whose claim was upheld by the *atua*.

Many and varied were the weapons lying amongst the shattered dead. There were *taiaha*, with their carved heads and ornamented protruding tongues, and glittering eyes cut from *paua* shell: *taiaha*, the emblems of rank, without which no *rangatira* traversed the land, and which all used in oratory: some were made from *ake*, some from *kahikatea*, some from the white bone of the *paraoa*: some were ornamented with strips of skin and hair, some with the red feathers from the *kaka*.

Here and there lay a *tewha-tewha*, the weapon with which a leader would direct his men, either in peace or in war. Those used in peace were highly ornamented with carving scrolled over the blade: those used in war, being for use, were without ornament save for the carving towards the sharpened end of the handle, and the *puhi-puhi*, a bunch of feathers suspended from a hole in the lower curved edge of the blade.

Most prized of all by the victors were the few *mere-pounamu* secured; some of the valued *kahu-rangi*, but most of less valued stone such as *kaho-tea*. More plentiful were *onewa*, clubs shaped like the *mere-pounamu*, but made from a gleaming hard dark stone, or from the bone of the great *paraoa*. Plentiful, too, were the broader, thinner-bladed, and deeply-notched *kotiate*. These were made from hard wood, such as *ake*, but never from stone: the *onewa* was never made from wood. One form of *patu* there was, carved from either wood or stone: it was shaped like a *mere*, but one edge was cut away at a little distance from the top, and half-way down the side whose edge was thus cut away was carved a grotesque human figure. This weapon, like the *kotiate*, might be ornamented with carving over its surface: the *mere* and *onewa* were plain.

Fixed by its long cord to the girdles of many of the corpses were *hoeroa*, long thin weapons, made always from the white bone of the *paraoa*. The head was carved, and pierced with two holes for attachment of the cord, but the blade was plain and polished save half-way along either edge, where there was left a slight ridged ornament. The weapon was used either like a *taiaha*, for striking, or when at a distance might be flung underhand at an enemy, its irregular motion rendering its avoidance difficult; it could then be recovered by means of the cord. The weapon had yet another use: for should one at any time see, amongst the slain, the dead bodies of women apparently without wound or bruise, one might conclude that death had been inflicted by this weapon, the women having been impaled through the vagina: that organ being the origin of death to mankind, it was made the source of death to the woman.

Tao lay scattered in plenty: those of *manuka*, tough and polished, hardened as to their points with fire; those of *mapara*, the hard resinous heart of *kahikatea*, requiring no hardening. There were also spears of *ake* and *maire*: *koi-koi*, short *tao* sharp at both ends; *turuhi* and *pureka*: most were without ornament of any kind; some were carved at the part of the shaft where held, giving more certain grasp.

These weapons Mokeke saw as he moved with the others amongst the dead bodies, preparing them either for the fire or for the feast. Accustomed to birds and fish killed in the hunt, he yet felt a repugnance to lifting or moving the inert bodies of dead men. “Some are already rigid,” said he to Pare', who was near; “and some are still flaccid, though cold.”

“As in the *kukupa*, hunted to death, though rarely, by the swift *ka-rewa-rewa*, the muscles speedily become rigid, but as speedily relax, so it is in men,” said Pare'. “This fellow,” he continued, indicating a great muscular body, “has only been slain because unable, through exhaustion, longer to defend himself from the blows of ever-renewed opponents: for see; though his neck and arms are rigid, his lower limbs are yet lax. Had he died without strenuous exertions, or had he died suddenly by violence, rigidity would have been slow in seizing him, and as slow in leaving; enduring, it may be, for many days: whereas this body will have lost its rigidity ere the night be past."

"May it not be, sir, that it is already losing it, seeing that the legs are lax?"

"Not so; for commencing in the jaw, extending then to the neck, trunk, arms and lower limbs, it goes in the same order: if therefore it were passing, his legs should be stiff and the arms lax."

"Are the legs, then the last part of a man to lose life?"

"The heart is the last portion of the body that remains sensitive to irritating influences: I have seen a heart, taken from a man that has lain a whole day dead, move as if shrinking from the sharp flint of the *tohunga.*"

"This must surely have been a *rangatira* of *mana,*" said Mokeke, turning over a headless body; "for see; in his belt a *mere-pounamu* is still thrust, and a *taiaha* lies beneath his extended arm."

He handed the *mere* to Pare', who said, "Not only the weapon would declare him to be indeed a *toa* of *mana*; for see how, now lying upon his back, his spine is arched so that at the two extremities only does it touch the ground: that is a certain sign of *mana*:—and as for the weapon," he continued in admiration, "it is *kahu-rangi*, of veriest value;" adding, as he gave it again to Mokeke, "keep it, as a memory of thy first battle."

Mokeke was gratified; and fondling the beautiful weapon, he asked, "Is it indeed true, sir, that *pounamu* is part of a fish taken from the sea?"

"So say the old legends,—and who shall say he has greater knowledge than those with whom the legends originated? We know well that a son of the sea-god, of *TANGA-ROA*, was named *POUNAMU*, and without doubt he is the progenitor of the fish in whose bodies this substance grows, hardening on being exposed to the air on the death of the fish."

"Have fish and stone been found together?"

"Surely, or how could man relate the fact?—though I myself have never yet beheld it, nor has any man known to me."

"It seems a strange thing that the soft body of a creature should be transformed to stone."

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[451] Quain's Anatomy, p. clxxxiv.

[461] The right auricle remains irritable sixteen and a half hours after death: it was styled by Galen the 'ultimum moriens.' Quain's Anatomy, p. clxxxiv.

"Have we not often heard the like? Were not the *tohunga* Nuku and Koroti changed to hard trees, and their dog to a mound of earth? Was not PO-NUI-A-HINE changed to a rock standing in the sea and withstanding the constant shock of rolling billows?—then why not a fish to a substance harder than stone? It has been seen, too, that the delicate fronds of ferns, falling into certain water-springs heatedly bubbling up from the caverns of the unborn *RU'*, have become white stone. Nor is it fish alone that has become *pounamu*, but women also have been changed to that substance. For Tamatea-pokai-whenua, seeking his three unfaithful wives, HINE-RAU-KAWA, HINE-RAU-HA-RAKI and KOHI-WAI, sailed along the western coast of Wai-pounamu, listening at the entrances to the rivers for sounds of their voices That is the land where alone the *pounamu* may be found; and I too, as you shall one day hear, have adventured thither in quest of it; and in that land, so rugged and declivitous are its shores, or so densely forest-grown, the only way to the interior is by way of the broad riverbeds, strewn with rounded stones. Not until Tamatea' reached the river Arahura did he hear any sound of their voices: there he heard them, chattering as it were confusedly together: he sought, but though he appeared to be in the very midst of the voices, no human form could he discover;—for how, indeed, could he recognise the women in the blocks of green stone into which they and their *waka* had been transformed? Yet there they lay, the water foaming around them as it hurried down from the monster-tenanted mountains. In that stone, when cut and polished, are seen certain flaws, which render it less valuable than the stone found in other parts. These flaws are called *tutae-koka,* and were caused in this way. The slave of the three women was cookinig birds for them, and burning his fingers, he put them into his mouth: for this desecration of *tapu* he was changed to a mountain named Tumu-aki, which I myself have seen, and the birds caused the flaws in the stone to which I have alluded.

"Further to the south, where lofty cliffs rise sheer and bare from the deep water, ice-covered mountains rearing their steep sides far up amongst the clouds, a curious *pounamu* is found. When first broken from the block, the fractured faces are soft and easily worked. It hardens on exposure, but is never other than brittle: it is clear and transparent, and globules of water appear to hang suspended in the substance of it. This is called *koko-tangi-wai,* but is inferior to the kinds found near Arahura.

[499] Chapman, Trans., XXIV., 479.

"There is the *inanga*, a whitish stone: the *kawa-kawa*, a bright green through whose colour the eye can pierce to a certain depth; its colour is the colour of the leaves borne by the shrub whose name it bears, and it has varieties, such as *kawa-kawa-au-moana*, *kawa-kawa-rewa* and *kawa-kawa-tonga-re-rewa*: there is *au-hunga*, of a pale green colour, the intermediate of *inanga* and *kawa-kawa*: and *kaho-tea*, a dark green stone with black spots and streaks. Most valued of all is that called *kahu-rangi*; one variety dark green without flaws or spots, and one beautifully flecked with pale clouds floating in its very substance;—such, indeed, is the *mere* you now hold in your hand.

"Though it take no more than the assiduous labour of three moons to roughly cut the block into the shape desired, such cutting being done with sharp fragments of hard rock, moistened with water and roughened with sand, yet it may occupy two generations or even more to smooth and polish the weapon, drilling its handle, by means of the *pirori*, with a hole for the thong.

"Lo now here is a weapon not often seen," said Pare' as he picked up a small dagger of stone. "I have known such a one used with dire effect. A powerful *rangatira* had been taken prisoner, and he lay bound awaiting such fate as should be meted him by his captors. It being decided that he should suffer death, the prisoner requested that he might as a last favour be honoured with the salutation of *hongi* by the chief *rangatira*, who stood near. He acquiescing, bent down and pressed his nose to the nose of the prisoner; who, having unobserved with main strength torn his hand free from its bonds, now with swift strokes drove a dagger repeatedly into the throat of the bending *rangatira*. Being expert in the use of the weapon, the wounds were at once fatal, and the *rangatira* fell forward. Many *tao* were in anger plunged into the prostrate body of the prisoner, but ere receiving a mortal stroke he smeared his own body with the blood of his victim, thereby making himself *tapu*, so that at the least his body could not be eaten. The *tapu* was respected; and in place of serving his captors with food, he was buried with honour and ceremony, and laid in the resting-place of the nobly-born of that *hapu*."

"He was little better than a murderer to strike whilst feigning friendship," exclaimed Mokeke.

"His forcible detention would absolve him of murder," answered Pare': "should a man invite another to his *kainga*, and whilst honouring him as guest, privily steal on him and slay him, that were murder abhorrent: but how shall a prisoner obtain *utu* if not by guile?"

"Then a prisoner should never be trusted; is that, sir, what you would have me suppose?"

"Hear then another tale of war, and afterwards conjecture as you will. A *pa*, held by one Waru, was besieged; and he, a bold man, stole one day from the *pa*, and unobserved by the confident foe concealed himself in a grove near their encampment, spying on their doings. It being an oppressive day of *Rau-mati*, one of his foes entered the grove, and lay beneath the cool trees to rest himself. Waru leapt upon him, disarmed and made him prisoner, forcing him towards the *pa*. When near the stockade, he loosed him, saying, 'Now treat me in the very way in which you have been treated.' The man bound him and led him down among his enemies. They, rejoicing to see a *rangatira* led prisoner by one of their number, pressed forward, all eager to secure the honour of giving the first stroke: but his captor beat them back, crying, 'Hear first how he was taken; then slay him if ye will.' He related how he had been seized and liberated, and the anger of the foe melted to admiration for the magnanimity and the valour of Waru, and soon the door of *pounamu* was closed between those *hapu*, they dwelling in peace from that day."

Pare' had been peering from corpse to corpse, and at the appearance of any youth had glanced towards him as if in expectation. He now gave utterance to his deeper thoughts. "Would that I might see my dear son," said he, "either amongst the living or amongst the dead."

The heart of Mokeke beat faster: should he be the bearer of evil tidings?—might not Pare' in his grief slay him? But affection overcoming his apprehensions, "That thought is mine also concerning my father," said he: "but as for thy son," he continued with hesitant lips, "he, sir, is no longer amongst the living."

"Ha!" said Pare'; "you saw him fall?"

"I did indeed behold his dreadful fall."

"It was with honour?" said Pare' quickly.

Then Mokeke related the incident, and trembled as he observed the fierce glare in the eyes of Pare'. But the hunter, sighing, said to the youth, not without kindness, "Thou, Mokeke shalt not suffer because I suffer in the loss of my son: thou too art become dear to my heart."

"Thou hast been to me as a very father; and I would, sir, that I might be called thy son."

"Thou shalt; and well I know that no shame shall come to me through thee. *Karakia* shall be said, and ceremonies performed," said he; "my son shall have the due of one nobly-born. Yon Karika was ever of a nature careless, daring, intrepid; making foes of friends, yet ever holding his own: a youth claiming regard whilst flaunting it.

"Well do I remember how he, a stripling who had barely known his first battle, put the whole *hapu* in the wrong. We had been invaded by a *taua*, more in rivalry than enmity; and rendering *utu*, peace had been made, for they were in superior numbers. But Karika, as if indeed he were *rangatira* of us all, declared we had yielded in craven spirit, and alone he put us in the wrong. He went," said Pare', nor could he in his sorrow conceal his admiration, "he went by night, and following the retreating *taua* he overtook them, slaying a noted *toa* and hastening back to us his friends."

"Was he not punished?" said Mokeke.

"For what?—for his deed of daring?—rather was he admired; and though we were smitten, and smitten sorely, could we do otherwise than approve his brave action, and uphold him, our kinsman?"

For some days the victorious *taua* camped on the field of battle, feasting as *TU'* feasted of old, on the bodies of adversaries. That the slain might suffer utmost degradation, too, their bones were broken in pieces from which were made many articles used in the preparation of food. For the skull this indignity was reserved;—it was made into a vessel for carrying water to the *umu* in which food was cooked: from the upper arm bones were cut flutes, *putorino* and *koauau*; from the lower arm bones were made pins for extracting from their shells such shell-fish as *pupu-kari-kawa* living not in the sea nor on the the rocks by the sea, but on the brackish mud-flats of river-mouths and lagoons; the slow-moving, shield-bearing *ata-ata*, living on the tangles of kelp washed by the rising and falling tides; and *ma-kere-kere*: from the small bones of the legs were made barbs for fish-hooks, and the heads of *here*, or bird-spears; and from the way in which a bird fell when pierced by such spears it could be said what manner of man he was from whom the bone had been taken;—should the bird flutter and make outcry, he must have been a noisy, chattering fellow: tame *kaka* were fed from the collar-bones, and at times the frame of the ribs and back-bone would be

[651] ata-ata, Turbo. [652] ma-kere-kere, a species of periwinkle.

used as a cage for that bird: from the thigh bones were cut rings for fastening a cord to the leg of decoy birds: from the smaller bones were made needles, much prized for sewing together the *kuri* skins of the mats *kahu-kuri*, such as the valued *kahu-waero*, the *mahiti*, the *puahi*, the less valued *topuni* and the *ihu-puni*, all garments worn only by *rangatira*, and made by men: the teeth, too, were at times strung on a cord and worn as a necklace. Hands, severed from the arms above the wrists, would be dried with the fingers bent; and bound to stakes driven in the earth, or fixed in a similar manner, would be used as hooks on which to hang baskets containing food. The ornamental skin, too, might be stripped from the thighs, and sewn around a hoop of *kareao*, be trundled by the children about the *marae*. The heads of *rangatira* were preserved, to be carried away when the *taua* left the land. They would be fixed to the palisades of the *pa*, or being given to the women made widows in the war, would by them be set on the *turu-turu*, the staff holding the mat whilst weaving, or yet worse degradation, on a staff at the side of the *umu* where food was cooking: they would, too, be addressed with constant taunts and revilings. On reaching the boundary of the territory of the slain, the homeward-marching *taua* would pause; performing, on the last hill overlooking the land, the ceremony "Whaka-ta-huri-huri", the "Causing to look backwards." For each head carried, a small hole would be scraped in the ground; and each head being held by a *tohunga*, this *waiata* was sung,—

> "Turn thou, look back, look back! and with a farewell glance behold the road whence thou wast brought from all that once was thine. Turn thou, look back, look back!"

As these words were being sung, the warriors would dance; and every time they leapt from the ground the *tohunga* would raise on high the heads held by them. This was a farewell from the heads to their own land, and a challenge, as it were, for the survivors to follow. The holes were left as memorials of the fight.

To this and other customs Pare' alluded as he and Mokeke sat together in the evening, watching the dissipation of the steam as it rose from the many cooling *umu*. "Would, too, that we were on the march to our dear homes," said Pare', "for it seemed to me as I now sat musing that I heard, even as Ira-turoto of old, a voice crying "Pare', O Pare'!"—and again the voice cried, "Return, O Pare'; for we tread the gloomy paths of 'Paerau', the pathway to 'Reinga';" and it seemed to me that the voice was the voice of rau-mumu. Could I venture alone, alone would I return; for well I know some evil is omened. On a day when we hunted far up in the inaccessible mountains, in the very haunts of the ‘PATU-PAE-A-REHE’, such a cry came to me in days past. ‘My father is dying, and calls me,’ said I to my companions; but returning with all speed, I was yet too late to hear the *poroaki*, the last words, of my father; for he breathed his last on the very night of the day before my return.”

Again he was silent, and they sat musing. MOKEKE in thought saw again a home-coming of warriors seen by him many seasons since. The *taua* nearing, females of high rank had gone out to meet it, all crying with loud voice,—

> “Whence have ye come, great travellers of **TU’**?”

The warriors halting, answered as with one voice,—

> “We have come from the land, we have come from the sea, an assembly of the war-god, of **TU’**. We have dealt out vengeance, we have found satisfaction, an assembly of **TU’**.”

Again the females cried,—

> “Is **TU’** appeased?—Has **TU’** been great?—Has **TU’** received?—Is **TU’** enriched?”

to which the warriors answered,—

> “**TU’** is great as heaven above; he is appeased; he rests in joy.”

Then the females rejoined,—

> “May ye rest in peace when quiet is gained, ye assembly of **TU’**.”

Now the whole of the people, hitherto silent, appeared waving their garments and eagerly crying “*Haere-mai! Haere-mai!*”—“Welcome! Return, Return!”

The warriors being *tapu* from the shedding of blood, they first approached a stream, beside which they sat, facing the water. A *tohunga*, crossing to the other side, cast aside his clothing lest it should by any chance have touched food, and taking in his right hand a pebble, a piece of cake of *aruhe*, and a piece of human flesh, he held up these as a sacrifice to TIKI’, whose image had been destroyed in the slaying of men, and whose *tapu* desecrated in the shedding of blood. These words were then repeated;—

> “Thou now canst eat and consume, thou now canst eat in a whare, thou now canst eat with the tohunga, thou now canst eat with the atua. Now the thundering of the heaven and of the earth is over.”

The shedding of blood, itself *tapu* since flowing from the gods, rendered the warrors *tapu*, and not until that *tapu* had in this way been removed, might they mingle with their waiting kindred.

Before entering the *pa*, and elder among the returned *rangatira* called the first words of the war-song, when the warriors, taking

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[739] See Note, Chap. XXV., line 558.

up these words, danced, weapon in hand, in slow and measured step,—

> "Yes, yes, it must be, it is Tiki-Rau-kura whose left eye we know now glares fiercely upon us all,—yes, yes, upon us all! How red, through heat of the sun, is he become!—yes, yes, the sun of the hot days of Rau-mati."

The dance half over, a thrill appeared to run through the warriors, and little by little their deliberate movements became furious and fantastic, their gestures and grimaces violent and terrifying; yet all kept in perfect time, one with another, until the close of the dance. All then, with prisoners and trophies, trooped in silence to the *pa*, where those who had remained behind received them, the old warriors standing, the rest sitting, the younger people only having their heads covered.

As many had fallen, a low murmur arose, swelling slowly into the *tangi*, the chorus of wailing, the warriors standing, leaning upon their spears. The *tangi* continued for some time, when all arose, greeting friends and relatives by pressing noses in the salutation *hongi*, whilst the slaves began to cook food.

Until the meal was cooked and eaten, no word was spoken concerning the expedition; and though all yearned to know, not a question was asked, as such questioner would have been punished by *TU'* with death. The meal eaten, an orator of the *taua* arose and related all, as it happened, from the going away to the return; and as he spoke of the death of one or another, the women recommenced the low, mournful wailing of the *tangi*, severing their tresses, and gashing their bodies with sharp flakes of *tuhua*.

The recital at length being over, each *rangatira* of the *taua* took a portion of human flesh, giving it to his first-born son as an offering to *TU'*, so that success might attend future expeditions. Rewards of honour were given to those whose actions in the battle had been noted and commended. The fattest *kuri* were killed and cooked with cakes of *aruhe* (*komeke*) and *taro*: the *kumara*, being sacred to the gods of peace, were distributed in small baskets, and presented separately to each warrior whose actions had proclaimed him worthy of that honour.

Thinking of these things, MOKEKE shuddered to remember how one woman of high birth, having lost her husband and two sons, arose and rushed with loud cries from amongst the mourners. Her face was scored, her body and arms deeply lacerated, and she streamed with blood. She with dreadful cries of lamentation approached the prisoners, standing bound and apprehensive; and as *utu* for her loss, she with a *pa-neke-neke*, a small axe with blade of *pounamu*, slew ten ere she swooned from exertion and loss of blood.

MOKEKE remembered, too, the reluctant return of another *taua*; reluctant, because unsuccessful, and having therefore to endure not only the misfortune itself, but also the reviling of the women who had lost kin in the conflict. The bereaved women had sung a *whaka-tea*, accompanying the song with contortions and rolling of eyes; at times the whites only were visible, which fact gave the name to the song, whose words were such as these:—

> "Thou returnest, O Whenua-nui!—to what purpose?—Wherefore didst thou not also die with the great ones now lying spread in the presence of the foes of our home?—Where the loud war-cry sounded, there fell my totara, my beloved. Loudly wail the widows—alas! my ear-drop of pounamu is gone!"

More virulent in invective and intense in epithet were the *tumoto* and *kai-ora-ora*, songs directed against the enemy causing the defeat. A woman, skilled in the composition of *tumoto* and like bitter songs, had accompanied a *taua* into the country of the foe, and before their very *pa* had sung so they might hear, this *kai-ora-ora*:—

> "Portentous lightning flashes on the mount, an omen of disaster—and for whom? Nay, 'tis the withdrawal in dark death of stately plumes of these our foes, who glut our hungering throat. For Pango is my fierce desire, that I in full revenge may drink the brains from out thy skull, O Toko-uru-rangi!
>
> "Who shall feel the lover's jewel of pounamu upon the sinuous shores of Wairau? May evil take the cooked-head, nameless one, Te Roha.
>
> "My precious one was dragged away, and from the flock withdrawn, whilst following heedlessly the weka-path, the path of war beside the moss-grown tree:—yet who would deign to eat that greyhead in this world?—In vomit would it be cast forth!
>
> "Away with thee, O Ariki!—that these my teeth my gnaw thy skull, may crush its parasites, whilst I on brains of Whaka-piko glut,—Oh! my food! A parasite am I, an eater, too, of brains,—an eater, too, of thee O Horu! Stricken and crushed, the fragments fly."

Many voices singing these words, the words of a woman, one would suppose that the listening warriors would rush forth and annihilate the cursers: but was it not the only retaliation of which the defeated ones were capable? They therefore sang the *kai-ora-ora*, and departed unmolested. Though this act avenged the defeat at the time, ample *utu* might yet be taken at a later day.

MOKEKE remembered, too, a *whare* built in the *pa* and named '*Whare-repo*'. It was built after the defeat of a *taua*, the battle being fought amongst the *wiwi* and *harakeke* of a swamp. When built, a *rangatira* of the victors was invited to a feast by the defeated *hapu*. He came, and was entertained with high honour in '*Whare-repo*'; and on his departure, not without valuable presents, the defeat was considered to have been well avenged.

Amid all his thoughts, the vision of his father, of KAPU, constantly appeared; but MOKEKE could by no means divine where his father then was, or what were his actions, if he still were living.

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[792] Best, J.P.S. XI., 142.

CHAPTER XXXI.

THE PA AND THE AMBUSH.

Side by side with a *rangatira* bearing a *taiaha*, and wearing in his knotted hair a *mare-reko,* a plume of twelve *huia* feathers, ran KAPU. No *rangatira* of the 'NGA-TI-TAMA' was this, yet KAPU was neither pursuer nor pursued. Over hills of gentle slope, now bare, now covered with *rahu-rahu, ti*-trees appearing here and there, isolated or in small clumps, and *harakeke* growing along the water-courses, over or along these hills wound the path. First running, their speed slowly abated; and the two walked quickly onwards as if to a fixed destination, overtaking or being overtaken by others hastening in the same direction.

"Three companies there were of twice seventy men," said KAPU, breaking silence; "but half the number, well ambushed, could rout them:—is there no place where such an ambush might be laid?"

"Of a truth there is such a place, as you shall see," said the other: "nor would this be the first occasion of its being used for a like purpose. It is, too, close at hand to the *pa,* so that the defenders can if need be issue to complete that which the ambush begins."

Turning the spur of a hill, they at length came within sight of a great *pa,* built on an eminence somewhat higher than the hills round about. It was flanked for a short distance by a river, the bank being high and steep, and for a longer distance on another side by a swift stream, also with high banks, flowing into that river. A stockade ran along part of the banks where there was a possibility of their being scaled; and stockades, in irregular curves, ran from river to stream, enclosing a large blunted wedge of land. Passing along a path, purposely made tortuous, amongst the *rahu-rahu,* there growing breast-high, the open space before the outer stockade was reached. A short steep artificial slope led up to the outer or third stockade, the *peke-rangi,* before which was a deep trench, the *awa-mate,* the earth dug from it being thrown up to form the embankment, the *maiore,* in which the posts of the *peke-rangi* were embedded. The posts were entire trunks of trees felled and roughly shaped, deeply sunk into the ground and firmly lashed together with *aka* vines at a height of two *maro*, two fathom, from the ground. Every sixth post called *tuku-maru*, was larger than the others, and its upper projecting end was carved into the grotesque figure of a warrior, a *kahia*, weapon in hand, glaring and grimacing. Others of the smaller posts were roughly cut so that they appeared to be surmounted with a head. Nearer the river-side was the main entrance, the *waha-roa*, arched and carved with great art. A huge figure stood above the arch, knees bent, hands on breast, tongue protruded, and eyes, inlaid with *paua*, dilated as if in the *haka*. The side posts of the arch were also covered with many *paua*-eyed figures, heads held sideways, with spirals and scroll-work interlacing. As at all times when war was in the land, the gate was now closed, ingress and egress being effected through small loop-holes in the palisading, reached by means of ladders withdrawn when not in use. The second stockade, the *huka-huka*, and the first, or inner, the *kiri-tangata*, were trenched and built on an embankment like the third, the trenches being called *awa-kari* or *wai-kari*. In the two inner stockades the loop-holes allowing of ingress and egress were protected by sliding doors, each hewn from one slab, and strengthened with massive bars.

Under each of the main posts of the *peke-rangi* a sacrificed slave had been buried at the time of erection, and one could imagine that the defiant figure above was that of the slave himself, warning all enemies of the fate awaiting them at the hands of the brave defenders.

For the better observation of an approaching foe, and also as a more efficient means of defending the gateway, a high tower, *tau-maihi*, was erected on either side of the main entrance. A platform was also built at some height from the ground along the *peke-rangi*; and large stones and other missiles being piled here and in the towers, a constant shower could be poured on any foe attacking the stockade.

The *pa* was of such extent that almost a thousand people could find shelter behind the inner stockade. The *whare* were closely clustered, and even here one might perceive an occasional *whare*, daubed with red and untenanted, where a *rangatira* had died. In ordinary *pa* and *kainga*, the time of occupation might be surmised by counting the number of these red-daubed *whare*. The dwellings were all at such a distance from the stockade that there might be no danger of their roofs being ignited by burning darts flung by means of the sling-stick *kotaha* with its knotted thong. With his dart of *manuka* thrust at an angle in the ground, its hardened point, cut so as to break in the wound, directed towards the enemy, an expert thrower could whirl his dart with great speed and precision for a distance of forty *maro*; a burning dart might be sent as far as sixty *maro.* The *whare-matoro* stood on one side of the *marae*, the *whare-manu-whiri* on the other, both facing the sunny north. The *umu* were outside the main enclosure, in a corner made by the meeting of the first and second stockades, the prevailing winds carrying the steam away from the *pa*: water could there be drawn from the river, to which, too, a narrow path descended. There were large ornamented *pataka, whata,* and other food stores, some elevated above the ground, some sunk in the ground, all well filled with food from cultivations near at hand, and from forests half a day's journey distant. The common privy, the *pae-pae*, was so placed that persons using it rested on a beam at the cliff's edge, all refuse thus falling outside the *pa,* and being washed away by the stream below that part where water was drawn. The whole was hidden from view by bushes and trailers planted round about it. Men going on an expedition would bite the beam of the *pae-pae* to ensure success. It was *RUPE* who taught this way of erecting the *pae-pae*, at the time he visited *REHUA* in the upper worlds after bearing HINA-URI away from *TINI-RAU*. He found the *marae* of *REHUA* in an unclean state; and he said, "O old man, O *REHUA!* were every fragment of dirt a lizard, thy servants were yet too indolent even to frighten it away." He made two wooden scrapers, calling one '*Tahi-tahia*', and the other '*Rake-rakea*'; and with these he cleansed the *marae.* He also made a pit, *heke-tua*, where the filth might be put, and at its edge he set a post called '*Pou-o-Whai-tiri*', to which any person using it might hold. And indeed, that pit must have been over a cliff's edge; for *KAI-TANGATA*, the son of *REHUA*, coming home from the sea, exclaimed, "*E!* the place has been cleansed!" and seeing the *heke-tua* and the post, he wished to prove their use. Seizing hold of the post, therefore, he leaned out: but here was seen the deceit of *RUPE*; for the post giving way, *KAI-TANGATA* was dashed down and killed. His blood is still seen in the red clouds of the sky, and hence the proverb, 'The blood of *KAI-TANGATA* marks the sky red.'

Whare, roughly built and easily replaced should an enemy destroy them, were scattered about the neighbouring cultivations,

[99] A.H.M., I., 84.

and there the people dwelt in times of peace; but each family had also its *whare* within the *pa*. Those of near relatives were enclosed by a light fence, a still stronger fence surrounding the various enclosures belonging to a *hapu*, of which there might be several represented in the *pa*, now drawn together to resist a common enemy. Each family, too, had its own *pae-pae*, and the refuse of food not *tapu* was thrown on a common midden. Food left by persons of rank, or by persons of *tapu*, was deposited in the *wahi-tapu*, or in small special elevated stores called *whata-kai-manga*.

There were no regular streets for communication, but irregular rights-of-way were left in the various enclosures between family and family, between *hapu* and *hapu*.

In twos and threes the fugitives from the battle-field arrived at the *pa*, and the tidings of defeat caused loud wailing and lamentation amongst the indwellers. A council was held, for many warriors had been left to guard the *pa*: outposts were stationed and the defences manned so that they might not be surprised. Amongst others, the *rangatira* with whom Kapu had come spoke to his fellows.

''With me has come one,'' said he, ''who was with our enemies, but who did not fight against us. They are his *uto* as well as ours, and by his means they may yet be overcome.''

''And by what means overcome?''

''A *taua*, victorious, is ever eager for further conquests, and will adventure where otherwise they would never dare.''

''*Ae*; and will succeed where otherwise they would fail,'' was the bitter reply.

''An ambush, being unseen, may overcome even a victorious *taua*; and this *pa* has beheld ambushes not a few.''

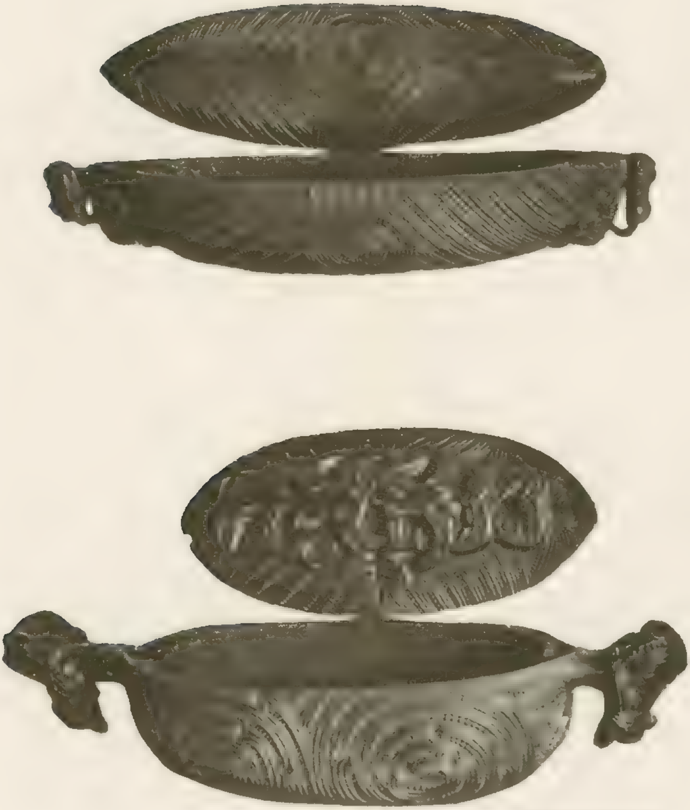
''And who will induce them to seek destruction like *WHIRO?*''

''One who, knowing them and their inclinations better than ye, desire their destruction no less heartily,'' said Kapu: ''a remnant of the feast is no friend to his captors, but rather to their enemies.''

Some favoured, some opposed a proposal appearing to come from their very foes: a long discussion ensued, where every fighting man was allowed to express his opinions openly and without restraint; and though to defeated men an ambush appeared desperate, a forlorn hope, the prospect of siege seemed no less so; rather be aggressive than passive, for the favour of *TU'* seems ever to be with those who dare. Those of the *pa*,

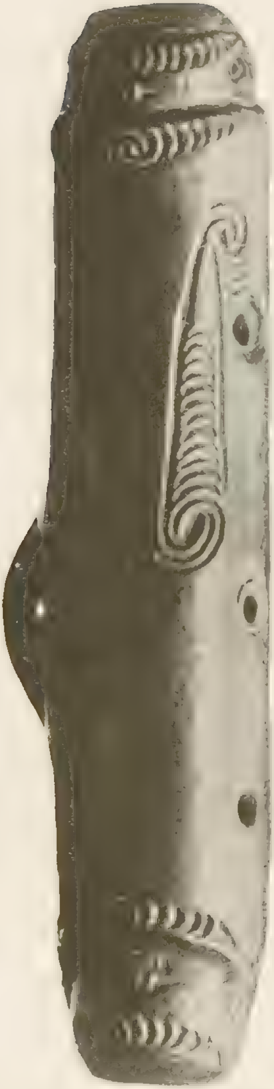
[129] For illustration see Illustrations to White's A.H.M., 102.

[132] A good illustration of a pa was published as a lithograph from a painting by Gilfillan.—Hamilton, M.A., 74.



Christchurch Museum.

Carved boxes (*waka-papa*, or *waka*) for holding feathers and trinkets. The upper box is said to have formed part of Captain Cook's collection.



Christchurch Museum.

Flute, made from the arm or thigh-bone of an enemy.

then, undertook to lay the ambush, and Kapu to draw the *taua* into that ambush.

During the days following the battle, when warriors fed on the bodies of the slain, Pare' and Mokeke had spoken of many things, some connected with the frames of the men slain, some with men of days past, some with hunting.

The many weapons lying scattered amongst the dead awoke in Pare' the remembrance of the deeds of Pitaka, of Puraho-kura, of Rere-tai and other sons of Tama-ihu-toroa, who, growing to manhood, were valiant in the slaying of *taniwha*; and he related to Mokeke many of their wonderful feats.

"These young men, dwelling at Roto-rua and Taupo heard of the deaths of many persons who travelled to Taupo, past Tauhunui, and Tuporo, and Tiki-tapu. At first it was supposed that their friends were prolonging their stay at the place they visited; but they afterwards learned that either they had never arrived, or had set out on their return. Another party going to Taupo went by way of the lakes Tara-wera and Roto-mahana, and arrived there in safety. Seeing that it was only those who went by a certain road who disappeared, "Without doubt," said they, "they have fallen in with a marauding party of the enemy; for we know well that they have no friends in those parts."

"Upon this, the Taupo people determined on revenge, and they visited the many *kainga* of Taupo for the purpose of raising a *taua*. All being ready, they commenced their march, travelling by day, and sleeping by night at the road side. On the second morning at daylight, they crossed the river Wai-kato, and travelled on over the open plains of Kai-nga-roa until they came to a place called Kapenga. Here, unknown to them, dwelt a *taniwha* called "*Hotu-puku*"; and when it smelt the odour of men wafted towards it by the wind, it came from its cave. The men were travelling onwards towards that cave, but were unseen by the *taniwha*, whilst it too was coming towards the men, unseen by them. Suddenly, however, the men looked up, and lo! the monster was close upon them, seeming like a moving hill of earth. Straightway they retreated in confusion, and the fear-awakening cry was heard, "Who lags behind? Look out, there! A monster, a *taniwha* is coming upon you!" The *taua* fled in all directions: dire dismay seized their hearts, and confusion on seeing the dreadful spines and spear-like crest of the creature,

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[170] Colenso, Trans., XI., 87,

[195] See the fight with the Dragon in Spenser's 'Færie Queen', Canto XI., stanzas 4, 8, 15: also the slaying of the monster in Virgil's 'Ænid', Book VIII., line 191, et seq.

extended, it resembled a great *tohora*, a great whale, but its general appearance was that of the terror-inspiring lizard, the great *tua tete*, with rigid spiny crest, whilst the head, the legs, the feet, the claws, the tail, the scales and the skin, and the spiny ridges, all these resembled those of the *tua tara*. Its size was that of the *paraoa*.

"Long was the gazing at the monster, and great was the wonder expressed. At last one of the *rangatira* said, "Let us throw off our clothing, and all turn to and cut up this fish, so that we may also see the belly that has contained so many of the children of TIKI'."

"They began to cut it up as he had said, using flints of *tuhua*; and knives in whose edges were fastened the teeth of *mango*; and shells of *kakahi*. Beneath the skin were many folds of fat; and cutting yet deeper, into his belly, there was beheld an amazing sight. Lying in heaps were the entire bodies of men, of women and of children! Some bodies were severed in the middle, some were headless, others had lost their limbs, no doubt severed by the powerful jaws. With them, too, had been swallowed all that appertained to them—their *mere-pounamu*, their *patu* of many kinds, their *hoeroa*, their *taiaha*, their *tewha-tewha*, their *tao*—there they lay in the belly of the monster as if it were a well-stored armoury of war. Here, too, were found their ornaments for the neck and for the ears, besides garments of all kinds, made from the fibre of flax, feathers, and the skins of *kuri*. The dead bodies they removed and buried in a pit which they dug there: they then cut up the fish, expressed its oil, and returning to Roto-rua, they devoured their implacable foe.

"The fame of this exploit travelling far and wide, the band of one hundred and seventy, including the brothers PURAHOKURA, RONGO-HAUA, RERE-TAI, RONGO-HAPE and PITAKA, were sent for by HORO-RITA to slay a monster at Awahou. This *taniwha* had its home in a deep pool; and weaving a net of *kareao* vine, this was weighted with stones and sunk in the pool, PITAKA and a few chosen men going down with it for the better securing of the monster. Powerful *karakia*, "Puni", "Whaka-ruhi", "Wero-wero-taniwha", "Waka-puru-to-tumangai", "Whanga-whangai", "Whaka-utu-utu" and others had been repeated, so that the monster was weakened; and being secured by PITAKA and the others, was hauled to the surface by those waiting above. The name of this *taniwha* was "*Peke-haua*".

[285] **tohora, Southern right whale.**
[290] **paraoa, Sperm whale.**

"Yet a third, "*Kataore*", whose home was in the face of a stony cliff, was killed by these heroes; and as with "*Hotupuku*", so these two were found to be filled with people, their weapons, and their garments, which had been devoured.

"It would appear, by the quantity of dead men and weapons here scattered around, that some other noisome monster had been slain; but no such thing; this has merely been a fierce battle between men, the children of Tiki'."

On many of the eminences passed by them, and on some now visible, were the decaying remains of *pa*, some of large extent, but all now deserted.

"Many of these *pa*," said Pare', following on some observation made by Mokeke, "must have been erected more than fifty generations before our time; for some have been covered, or partly covered, by slow accumulation of earth, and in the *kumara* pits of others there are now growing great *kauri* and *totara*, whose age is hundreds and hundreds of season; one such tree I have seen of a height of two *kume*, or twice ten fathom. The pits are known to be those in which *kumara* were stored, for their shape has been perfectly preserved through their being dug in tenacious clay; and moss clothing the sides has prevented their detrition by water: one pit, in which a *kauri* had taken root, is almost filled with the scales of bark falling from that tree.

"Though now there remain no traces of the *whare* built within these *pa*, in many may yet be seen the *taku-ahi*, the four stones containing the fire and forming the hearth; and the closeness with which these hearths are set is indication of the number of *whare* contained within the stockades. In some of the largest of the *pa*, covering as they do a hill-top and its terraced sides, the ground is closely dotted with *taku-ahi*, which encroach even on the *marae* and open places on the hill-top; so that the *whare* must have been crowded as closely as possible, and that in many hundreds.

"Some have indeed supposed that as the ground of the old cultivations became, after their two or three seasons, exhausted, the people, moving from place to place to the new cultivations, built new *pa*, deserting the old: but this cannot be truth; for in certain places, from one *pa* over twenty others may be counted round about, and the moving from old cultivation to new would

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[338] Twenty years to a generation.

[340] Maning, O.N.Z., 155.

[360] No manure of any kind was used, and the cultivations were never watered.

not require so great a number. Then, too, the people must have been numerous, or what need would there be for the cultivators retreating every night to the shelter of the *pa?* Many places may be seen, too, both in the forest and in the open, where cultivations have been made, but no *pa* near; such places may be known by the different growth of vegetation now found there.

"These *pa* were built at a time when either our ancestors had not yet arrived in this land, in Ao-tea-roa, or had been here but few generations; nor is it possible that they could have so quickly increased in numbers as to build and occupy them, for they brought but few women with them, and the time of their coming is not above thirty generations ago. Then, too, there would have been unlimited lands for the use of every man, and no need would have arisen for the many rigorous observances relating to the possession of land; laws known to our fathers for many generations. They may, indeed, have been brought from Hawaiki; but where there is no need for an old law, it is little observed, and no punishment follows its non-observance; very different from this do we find it regarding our laws of succession and ownership."

"It is supposed, then, sir, that the land of Ao-tea-roa was already occupied at the time the '*Arawa*', the '*Tainui*', and other great *waka* arrived?"

"By us it is supposed, but be sure that by our fathers it was known with certainty. The people of the land, the *tangata whenua,* were those who built these great *pa*, and it was from them our warlike fathers learned yet another art of war. Though parts of the land may have been unoccupied our fathers must bitterly dispute with these *tangata whenua* for all new territory acquired; and where land was only obtained by strength of arm, and was hardly held when so obtained, the laws of its disposal would be most rigorously observed."

"Was the *tangata whenua,* then, a people delighting in war?"

"Not so; rather it was our fathers who fought for love of the fight, but these rather fought in the necessity for so doing. From them our ancestors learned many arts unknown in Hawaiki; and though a people warlike amongst themselves, they were yet of peaceable nature when compared with our fathers, or they with their overwhelming numbers could never have been subdued. But by our fathers was wielded a power that went for more than numbers; the power of the *karakia*: of *karakia* the *tangata*

[404] Compare the Spaniards and Mexicans.

whenua was ignorant, so how could he stand against the *mana* of the gods? From him was learned the art of building *waka-pitau* with their beautiful carving; also the art of decorating *whare* with appropriate ornamentation. The *moko* of Mata-ora, too, came from them, and it is supposed that it was with them Kahu-kura mingled, and so learned the art of taking fish with nets.

"Though a sea-loving people, well versed in all matters relating to fishing and sailing, they were slowly driven inland, living in inaccessible parts of the forest, high in mountain solitudes: indeed, some would say that the 'PATU-PAE-AREHE' are no other than the remnants of the *tangata whenua.* Certain it is that many of them, constantly attacked and driven from their homes, became through their harassment fierce and aggressive; and who has not with terror heard of the hairy *mohoao*, the fierce man dwelling in secret recesses of the forest, and at times carrying off women and children? His cry "Makona" heard at night thrills men, and not only children, with terror and apprehension. You have heard, too, how a more peaceable *hapu* carried off the wife of Rua-rangi; and how she was recovered by means of *karakia*, and by the smearing of the palisades and the woman with red pigment, from which colour their natures were repugnantly averse?

"These *tangata whenua* are those who last saw the *moa*, and by whom that great bird was hunted and slain. In complexion they were fairer than our people; it is said even that amongst them were men with hair of a yellow colour. As the men were slain, the women were taken by our fathers as wives; and many a man will refer with pride to an ancestress who was such a woman."

"Have none of their legends remained?"

"That is a question difficult to answer; for whilst there are many legends of strange people, such as the ' 'NUKU-MAI-TORE', the 'PONA-TURI', the ogress who caught Hatu-patu, and many others, who shall say if they refer to the *tangata whenua,* or to people met by our fathers in other lands? They may indeed have been taught by the strange women to their children, or they may have been related by the fathers during the long evenings of *Hotoke*; but whilst we are thus uncertain of legends told by them, we are more certain of legends told of them. It is said that when *MAUI'* fished up the land he gave it to Kui as his possession. He with his people dwelt here until a folk

[445] A,H.M., III. 188.

called the 'TUTU-MAI-AO' came from the seas and dwelt amongst them, taking the women as wives, and little by little killing the men until all were exterminated, Kui himself burrowing into and living underneath the ground. Yet another people, called the 'TUREHU', came from across the ocean; and as the people of Kui had disappeared, so likewise did the 'TUTU-MAI-AO'. Last of all came our fathers, and now the 'TUREHU' have dwindled away till none but the 'PATU-PAE-A-REHE' remain.

"It is said, indeed, that Raka-taura, an ancestor of our people, came to Ao-tea' in the '*Pau-iri-ra-ira*', landed at Tuhua and looked for fires of the inhabitants, but saw none: nor, though he visited Moe-hau, Manu-kau, Hiku-rangi, Whanga-paraoa and Wai-kato, did he see signs of men; and finding none, he returned to Hawaiki, where he found the many great *waka* preparing to leave that place. Then he said to Mata-kere, "Be speedy, lest the other *waka* arrive before you. I have been to explore a land where no man lives nor fire is seen." Yet, again, another legend says that at this time, when, too, the great voyager Kupe visited the land, one Nuku-tawhiti came in search of Kui. On his arrival at Hoki-anga, Kui tunnelled underground from the west coast of the land, reappearing at Keri-keri, down in the north. It is said that on the people of Kui being dispossessed and dispersed by the 'TUTU-MAI-AO', he changed into an insect called *mocone*, which lives in a burrow in the ground: these burrows may be plentifully seen during the warm days of *Rau-mati*. To him sacrifices are made on the completion of a new *whare*; and should any man dream of seeing him come from the ground it is an omen of evil, signifying that the people will die and the land be forsaken.

"But indeed, the people coming in the other great *waka*, in the '*Toko-maru*', in the '*Taki-tumu*' and others, found a strange people; so that either Raka-taura did not visit the places mentioned by him, or he failed to report truly what he saw at those places.

"You will remember, too, the tale of *RONGO*'; how he came to the lands more towards the south, and found a people who had no *kumara*, but ate only *aruhe* and *ti-kouka*. All may, indeed, be tales and legends only, yet the *pa* still remain, though the people themselves have long passed away."

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[449] This may be a reference to cave-dwellers, remains of whom have been found in Nelson.

[455] A.H.M., II. 188.

[467] Keri-keri. Bay of Islands.

Several days spent in feasting on the slain and in the dancing of *haka* and other war-dances had elapsed: many of the bodies were cut up, and preserved in the same manner as the flesh of birds, all bones having been removed. The knife used for this purpose was called *ahaka*, and was a flat piece of hard wood carved so that the many apertures caused it to appear like two or three curved and flattened rods, connected in various parts with scroll work and carved ornamentation. Along the edge a groove was sunk, and into it the sharp teeth of *mango* were firmly bound with finely-twisted cords of flax fibre.

On an early morning, when many still lay sleeping covered with mats, on beds of *rau-aruhe*, a figure was seen creeping as if with difficulty towards the place of encampment; and several hastening towards him, *tao* in hand, they perceived it was Kapu. They raised him up, assisting him towards a fire, for he appeared unable to stand alone. His wrists and ankles were torn and bleeding as if from tightly-knit bonds: his body bore many wounds, and he was besmeared with blood and dust. Being offered food, he ate like one who for many days had not tasted food, and called for water. Having rested, he related how he with others had been taken prisoners by a party of the enemy, who had then retreated from the battle to a *pa* some three hundred *kume* distant, where they sat in constant apprehension of attack.

"Is not the *pa* then a strong one?" he was asked.

"Surely," said Kapu; "strong enough if defended by confident warriors."

"Have none of the other prisoners escaped?"

"One did make the attempt; but being re-taken as he passed the *peke-rangi*—the steaming *umu* was ready for its office."

"Were the others still living?"

"Of one man they opened the artery that can be felt with the finger in the arm-pit, and he died, watching his slayers drinking his blood. The others were removed to various places; and fearing the fate witnessed, I tore my limbs from my bonds: nor could I divine where my fellows lay, or I had severed their bonds also: the night, too, was without moon."

"Who were they?"

"Their names are unknown to me."

"Is it no more than three hundred *kume* distant?"

"It seems even less to the faint-hearted occupants."

"Would you counsel attack?"

"It is not for me to counsel: I can but describe the approaches and the defences. The *peke-rangi* is strongly-built, a deep and wide *awa-mate* immediately before it, making its height no less than four fathom: but not far distant there grows *rahu-rahu* in abundance, and on a hillside as near by are thickets of *manuka*; so that even were warriors unable, fire might accomplish the destruction of the *peke-rangi*: night, too, gives birth to many an enterprise that day cannot be delivered of."

He described the inner defences; adding, as he concluded, "I speak of what I beheld so far as I might, being bound and led prisoner through and past the defences: but the fears of our captors had urged them with such haste to seek shelter, that once the stockades were between them and their foe they appeared to consider all need for present apprehension at an end: indeed, they laughingly bade us observe the strength of the very defences I have described; as much to reassure themselves as to fill us with dismay. But we also noted that to which they did not draw our attention in words: I refer to their fear of attack. It may be that the nearness of their defeat had for a time quenched the courage they may now have regained; it may be that they have an insufficiency of food stored: yet without doubt the defences are strong were their courage equal."

Their hearts light with the pleasurable recollections of victory, and courage augmented by success, the warriors were not long in deciding that the *pa* should be taken. Rest and food appearing quickly to renew the strength of Kapu, he offered himself as willing to lead the way should they be desirous to attack.

They set out, Hara-paki at the head of the *taua* with his body of thirty men, twice told: ten had fallen in battle. Next followed Hewa, the eldest brother of rau-mumu; with him was Pare', and five and twenty men twice told; five had fallen. Next came Moana' with twice twenty and odd men; near thirty had fallen, for his company, led by him, had sought the thickest of the fight. Next came Pua-roa with twice thirty all but a man; nine had fallen. Then followed five companies, led by lesser *rangatira*, of from ten to twenty men twice told. They moved onwards, sometimes over open ground, sometimes amongst *rahu-rahu*, in tracks where three men might walk closely side by side.

Coming within sight of the *pa*, they raised a cry, and in imagination were already within the stockades. They had reached the last extensive growth of *rahu-rahu*, which, as Kapu had said, extended to within five *kume* of the *pa*, the path winding through it being of a length a little in excess of that length.

The defenders on the outer stockade, on the *peke-rangi*, could now be seen, and eagerly the men in the rear pressed forwards, when a wild cry was heard in the *rahu-rahu* beside them, and suddenly from amongst the breast-high growth came as it were a thousand echoes of the cry, each echo winging a deadly spear into the close ranks of the terrified *taua*. They were in the midst of a dreaded ambush: heads, shoulders and thrusting arms appeared and disappeared, and the *taua*, attacked on both sides, knew not which way to turn. Panic fear seized them; for who could say how many enemies lay concealed, or where they lay? Some in extremity leapt into the midst of the very foes they wished to avoid; many, attempting to flee along the path lately traversed, fell, and were trampled on by their friends: a few, not altogether dazed, bent low and moved away warily into the *rahu-rahu*, where part escaped, part fell. It was as if "*Hotu-puku*" or some equally dreaded monster had appeared, so great was the confusion. The most fearless of the *rangatira* rallied their men, slowly moving towards the open part between the *rahu-rahu* and the *pa*, but man after man fell, for the enemy could see, being themselves unseen except when launching a spear pointed with death. Of the three hundred, scarcely three score remained when they reached the open part beyond the deadly growth.

These survivors were now attacked by the victorious ambush, and yelling warriors poured from the *pa*, ready to destroy those who had almost lost the power to resist. Kapu fought with his companions. Hara-paki, with his huge frame and giant strength, seemed Ruaeo of old, again fighting in joyous battle: he reminded one of the *toa* who with huge spear and powerful arm transfixed his opponent, and tossing him behind was ready to treat another in like manner: or of him who, with skull cleft, yet fought on with an *ake* vine bound about his brows. Hewa and Moana', too, fought like *toa* of old, till soon they were encumbered with foes heaped at their feet.

Surrounded, outnumbered, overwhelmed, the remnant dwindled till Kapu only remained fighting for those he had deceived. "With *utu* I enter 'Reinga'," he cried as he fell. Honourable was his death, and fully avenged was his broken *hapu*.

To the camping-place whence so short a time since they had departed with elated hearts, one by one dejected warriors returned, until some two-score had assembled. None others joining them, and fearing pursuit, they hastily retreated along the way towards their hidden *'pitau*. "The regular pathway should have been avoided," said one; "for I felt the burning of the buried *kumara.*" But who regarded his words?—their present disaster was yet too keenly felt for them to consider its cause.

They reached the *'pitau,* loosed the smallest, and paddled stern-first until they reached the sea, when turning the prow to the south, with weary arms they urged the *'pitau* towards their now longed-for home. Food they had none but such as had been left in the *'pitau,* but who desired food when the desire of life itself was almost extinguished? Day and night they urged on the *'pitau,* night and day. Towards the morning of the second night they reached the mouth of the river where lay the *pa* of the *hapu* unsuccessfully attacked on the outward way. Pare' was of the crew, and cried "Let us seek yon *pa.*" "For what reason?" he was asked. He was silent, then said, "I felt an overpowering desire to go in that direction," and bending to his paddle again, on they went.

At length they were within sight of the cliffs of their home, and the men wept like children. Renewed strength filled their weary arms, and with joyful cries they entered the river-mouth, the *'pitau* darting on to the landing-place like a living thing. It was early morning, and no man was seen; and approaching the *pa,* that too seemed deserted and without life. The palisades were broken; and entering with apprehensive hearts, they found every *whare* empty, every *kauta* fireless.

"Is this our home?" cried one, and his fellows shuddered at sound of the human voice so ardently desired.

A feeble cry answered. They approached the sound, but drew back in horror from the figure lying beside a *whare* in the morning sun. It was the burier of corpses, of *tapu* unclean and polluting; and he, too, was near the land of shadows.

"Your foes of the river-side *pa* have slain or seized all, and I only remain."

Despair clutched at their hearts; and gazing fearfully each in the eyes of his fellow, he saw there the death of hope. By whom shall the despair be lifted, or the hope renewed?

PRONUNCIATION.

The words have been split into their component parts for easier reading: the following remarks on pronunciation will also be useful. There are fifteen letters in the alphabet; five vowels, *a, e, i, o, u*, and ten consonants, *h, k, m, n, ng, p, r, t, w, wh*.

a has two sounds, short and long, as in 'fat' and 'far': Rangi, ra.

e has one sound as in 'net.'

i has two sounds, short and long, as in 'dip' and the *ee* in 'deep': Tipua, rimu.

o has two sounds, short and long, as in 'not' and 'no': Noti, tona.

u has two sounds, short and long, as in 'cook' and 'cool': Puke, nui.

h, k, l, m, n, p and *w* have the same sound as in English.

r is never rolled, and is pronounced farther forward than in English, having sometimes almost the sound of *l*.

t also is pronounced farther forward, the tip of the tongue touching the teeth instead of the front of the palate.

ng is pronounced as the same letters in 'singing.'

wh has almost the sound of *ph*, the lower lip being kept clear of the teeth, avoiding the sharpness of *f*. The sound can be produced by blowing gently from partly-open lips and at once pronouncing the letters following the *wh*:—the blowing is the *wh*.

Every consonant and every vowel is sounded, but syllables are not individualised by accent: where two or more vowels follow consecutively they are coalesced, whilst each receives its own sound,—as in poetic diction—the 'almighty, the 'eternal.

ata-ahua is not ata ahua, but at*a*hua, dwelling long on the second *a*.

Such accent as there is should be on the first syllable, except when the word begins with the causative whaka, when it is on the third. Words of three syllables should not be accented on the penultimate:—

m*a*nuka should not be man*u*ka,
t*o*tara „ „ „ tot*a*ra,
t*o*hunga „ „ „ toh*u*nga,
*O*pawa „ „ „ Op*a*wa.

Final *e* and other vowels are always sounded, even if only faintly.

Tai-tapu should not be Tai-tap.
Waka-tipu „ „ „ Waka-tip.

Note.—Though meanings to names have been given where such could be obtained from various authors (especially White), it is not to be inferred that these are in all cases correct, or that the Maori people had these meanings in their mind when giving the name. How many people think when they give the name John that it is from the Hebrew, Johanan, and means Jehovah is gracious? or that the surname Fletcher was originally given to a maker of arrows? The Maori meanings are given more as an indication of the poetic nature underlying their nomenclature.

INDEX OF PROPER NAMES.

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Persons in the Story: †KAPU, †AHO, &c.

The figures refer to the page and line, the latter being in brackets.

'Aewa' (Lake of god set loose from a bond). 'The living waters of *TANE'*.' A lake in the fourth upper world ('Hau-ora') in which the moon (MARAMA) bathed to regain her strength. 51 (70). (See 'Wai-ora-a-Tane').

AHI-AHI-O-TAHU (The fire attendant of the husband). The fellow-wife of WHAI-TIRI, the goddess who dwelt with KAI-TANGATA. 245 (307).

"Ahi-para-rakau" (Fire of wood-gum). A *karakia* taught to *TAWHAKI* by TAMA-I-WAHO. 272 (1446).

†AHO (Radiant light). A girl at the marriage ceremonies. 352 (70).

Ahu-ahu (Heaped up. Great Mercury Island). The place where
Ahu-ahu Pai-kea landed after his long swim. 427 (428). Mentioned in a *karakia* of Mata-ora while being tattooed. 110 (170).

A-IHU-MOANA (A species of whale; ? pike whale). A marine deity, ancestor of Paikea. 425 (330).

Aio-riri (Calm after strife). A man who upheld the teachings of Rua-tai-ao as before the flood. 172 (386).

'Aitanga-a-Nuku-mai-tore' or ' 'Nuku-mai-tore' (Offspring of the red eye). Fairies dwelling in the *kie-kie* and *whara-whara*, tree-parasites. 31 (165); 135 (12). Tura found them on the island 'O-tea', living with them for a time. 37 (18), 404 (133). Their peculiar manner of giving birth. 403 (112). Referred to by Rata, 282 (174).

'Aka-aka-tapu-o-Tane' (The sacred root of *TANE'*). A place in the upper worlds from which *PUNGA* was cast by *TA-WHAKI* into the sea. 159 (322).

'*Aka-tu-whenua*' (Permanent running root of the soil). A name given to the cakes of *aruhe* (fern-root) used during war. 5 (211).

AKE-RAU-TANGI (*Ake* tree with wailing leaves). The tree deified as the child of *RURU-TANGI-AKAU*. Used as a weapon by *TU'* against *RONGO'* in the battle 'Moenga-toto'. 5 (174).

AKI (Dash). A name in a *karakia* uttered when *PAIA* uplifted *RANGI'*. 176 (551).

'Ameto'. The tenth underworld, ruled by MIRU, where man, having assumed the form of a worm, becomes extinct, or entering a moth, returns to earth and dies with that creature. 149 (586).

"Ana-ana" (Exuberant). A *haka* danced before Kae. 419 (88).

'ANU' (Space). Evil descendants of *RANGI'*. 130 (143); 153 (1). They fell to 'Reinga'. 153 (21). (See 'TAHU' and 'TAO').

Anu. In war-song of Whaka-tau'. 346 (490).

ANU-MATE (Space of cold death). One of the spirits rebellious against *RANGI'*. Child of ANU-WHAKA-TORO. 153 (7).

ANU-MATAO (Cold space). One of the spirits rebellious against
ANU-MATAO *RANGI'*. Sixth in generation from *RANGI'*. 153 (6). A wife of *TANGA-ROA*, and mother of *POU-TINI*, &c. 159 (339).

ANU-WHAKA-RERE (Space of extreme cold). One of the spirits rebellious against *RANGI'*. Child of ANU-MATAO. 153 (6).

ANU-WHAKA-TORO (Cold space creeping on). One of the spirits rebellious against *RANGI'*. Child of ANU-WHAKA-RERE. 153 (6).

'AO'. Cloud deities, and deities of space. 145 (419); 155 (120); 203 (770).

Ao. A place mentioned by *KU-WATA-WATA.* 110 (200).
Ao Ceremonies to after deluge. 180 (734); 181 (763). In *karakia,* 285 (336).

"Ao". One of the first *karakia* taught in *whare-kura.* 121 (108).

Ao-marama (The bright day). The nineteenth period of the
Ao-marama universe. 127 (25); 129 (107).

AO-NUI (Great world). [1] Son of *REHUA,* an ancestor of
Ao-nui (Great cloud). *TA-WHAKI.* 240 (105). Invoked by wife of Tura. 406 (217); or [2] The cloud as deity. 145 (418); 161 (431).

AO-KA-NAPA-NAPA (Lurid cloud reflecting changing lights). The cloud as deity. 161 (403).

AO-PAKA-KINA (Sultry cloud). The cloud as deity. 161 (404).

AO-PAKA-REA (Thunder-storm cloud). The cloud as deity. 161 (432); 246 (359).

AO-PO-TANGO (Very dark cloud). The cloud as deity. 161 (432).

AO-POURI (Dark world). [1] Grandson of *REHUA*; an
(Dark cloud). ancestor of *TA-WHAKI.* 240 (105). [2] The cloud as deity. 145 (419); 161 (418).

AO-ROA (Long world). [1] Son of *REHUA*; an ancestor of
Ao-roa (Long cloud). *TA-WHAKI.* 240 (105). Invoked by the wife of Tura. 406 (217); or [2] The cloud as deity. 145 (419); 161 (431).

**Ao-tahi* (First light). (See also A-TU-TAHI). The star
*Ao-tahi Canopus, *ariki* of all stars. 50 (60). Daughter of **Puanga* and **Taka-rua.* 137 (87). At its highest point when berries begin to ripen, 82 (4); 137 (98); lowest when fruit is scarce, 296 (232). It guided discussions in *whare-tatai,* 125 (277). In *karakia* counteracting witchcraft, 451 (241).

AO-TAKAWE (Swiftly-flying cloud). The cloud as deity. 161 (431).

Ao-tauira. A deity invoked by the wife of Tura. 406 (218).

'*Ao-tea*' (Clear day). A canoe of the migration from Hawaiki. It and the '*Mata-o-rua*', were built by Toto from one tree, which split in two as it fell. 311 (75). Its balers, 314 (220). In it Turi came to Ao-tea-roa, 342 (311).

Ao-tea-roa (The long white cloud). (Ao-tea'). New Zealand. 94 (487); 130 (166); 280 (94); 512 (455); 402 (43). Paikea swam to, 425 (342).

Ao-te-kowhai (Day of the *kowhai*). Spring. 47 (421).

AO-TOTO (World of blood). Fourth in descent from *REHUA*; an ancestor of *TA-WHAKI.* 240 (105).

Ao-tu-roa (Abiding day). Seventeenth period of the universe.
Ao-tu-roa 127 (24); 129 (106).

AO-WHEKERE (Scowling thunder-cloud). The cloud as deity. 161 (432).

AO-WHERO (Red world). Fifth in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (105).

AO-WHETUMA (Very dark storm-cloud). The cloud as deity. 161 (431).

APA-ARA-KI-IHI-RA (Company rising to the rays of the sun). One of the last-born sons of *RANGI'* by his first wife: a great lord in heaven. 130 (139).

APA-KURA (Visitors clothed in red). Wife of TU-HURU-HURU,
Apa-kura and mother of TU-WHAKA-RARO. 344 (368). In her *karakia*, 346 (465). In *karakia* of WHAKA-TAU', 349 (615).

APA-RANGI. God of peace. 183 (861).

"Apa-rangi-hira" (The great assembly of heaven). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1088).

"Apiti" (Add something to it). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1087).

APU-HAU (A fierce squall). A storm-god. 161 (428); 203 (771).

APU-MATANGI (A squall). A storm-god. 161 (428); 203 (772).

Arahura. A river on the West Coast of the South Island, where greenstone was found. 493 (508).

"*Arai-te-uru*" (Barrier of the west). A female *taniwha*, mother of many others. 303 (163).

'*Arai-te-uru*'. A canoe built by the 'KAHUI-TIPUA'. 12 (488).

Arai-te-uru. A large shoal near Tara-naki on the West Coast, where sting-rays (*whai*) abound. Mentioned in a proverb. 228 (67).

"Ara-mata-ora" (Road of life). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1432).

'*Arawa*' (Shark). A canoe of the migration from Hawaiki. 11
'Arawa' (422). In *karakia*, 284 (267).

ARI (Eleventh day of the moon). A name in a *karakia* uttered when *PAIA* uplifted *RANGI'*. *ARI* was twin brother of *HUA*; both sons of *RANGI'* and PAPA'. 176 (545).

ARIKI-NOA-NOA (Lord of little sacredness). The fern-root (*aruhe*) as deity. Descended from backbone of *RANGI'*. 5 (189). Why so named. 5 (195).

A-ROHI-ROHI (Quivering heat. Mirage). A goddess who combined the warmth of the sun and PAORO (echo), forming the first woman. 150 (628).

Aro-aro-tea (White face). The place in the underworld where NIWA-REKA sat weaving. 110 (176).

ATA. The Morning, as a goddess. 155 (122) ; 161 (399).

Ata. The sixteenth period of the universe. 127 (23) ; 129
Ata. (105).

ATA-HIKU-RANGI. Goddess of full day. 155 (125) ; 161 (402).

†Ata-kore (Not hospitable). A robber slain by Mumuhu. 318 (387).

Ata-rahi. A man who spent five days in 'Reinga' and then returned to earth. 456 (424).

ATA-TANGI-REA (The voice coming down). Mother and tutelary deity of the *maire-rau-nui.* 85 (144) ; 140 (227).

"Atea-tea-nuku" (Clear earth). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1458).

"Atea-tea-rangi" (Clear sky). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1459).

'Ati-hapai'. The tribe of Poporo-kewa. 345 (409).

A-TU-TAHI. The star Canopus (**Ao-tahi*) as a deity, and
*Atu-tahi, mother of the moon (MARAMA). 128 (48) ; 138 (123).
A-tu-tahi. In *karakia* curing sickness. 447 (39).

'Au-huri' (Turning stream). A stream past which the raft floated at the deluge. 178 (631).

'Au-kokomo' (Stream entering). A stream past which the raft floated at the deluge. 178 (630).

'Au-kuha' (Rugged stream). A stream past which the raft floated at the deluge. 178 (624).

'Au-kumea'. The eighth upper world. 146 (454).

'Au-mahora' (Stream spread out). A stream past which the raft floated at the deluge. 178 (626).

'Au-matara' (Stream a short distance away). A stream past which the raft floated at the deluge. 178 (623).

'Au-mate' (Dead stream). A stream past which the raft floated at the deluge. 178 (635).

'Au-ngawha' (Stream broken up). A stream past which the raft floated at the deluge. 178 (634).

'Au-puha' (Stream blurting out). A stream past which the raft floated at the deluge. 178 (625).

'Au-take' (Origin of the stream). A stream past which the raft floated at the deluge. 178 (632).

'Au-titi' (Descending stream). A stream past which the raft floated at the deluge. 178 (629).

'Au-toi'. The fourth underworld, 148 (563) : the home of *WHIRO.* 148 (567).

'Au-toia'. The seventh upper world. Man's soul is first created here. and sent down to 'Hau-ora', the fourth upper world, where it awaits its birth into a mortal body. 146 (452).

'Au-whi-whi (Entangled stream). A stream past which the raft floated at the deluge. 178 (622).

'Au-wha-whao' (Stream filling in). A stream past which the raft floated at the deluge. 178 (633).

Awahou. The place where "*Peke-haua*" lived. 508 (316).

'Awa-rua' (Two rivers). The fifth battle of the war in heaven: it was fought in 'Au-toia', and *TU'* fell here. 157 (216).

Awa-tea-roa (The long white stream). A name in an old lament. 62 (526).

'*Awhenga*' (Beset). The name of the point of the fish-hook used by *MAUI.* 198 (558).

AWHIO-WHIO. God of whirlwinds. 130 (138); 145 (416); 161 (432); 203 (777).

Awhitu (Sorrow). A *pa* of the 'Nga-ti-kahu-koka' of which Ponga was a member. 355 (163).

"Eahau" (Mist). A *karakia* murmured by *TA-WHAKI* over Tuna. 264 (1071).

'Ekenga' (Got on). A place in the sea passed by the raft at the deluge. 179 (699).

'*Ekenga-te-maku*' (The damp come up). Part of the *toki* (stone axe) '*Mapu-nai-ere*', used by Rata. 280 (109).

'*Ekenga-te-rangi*' (The ascent to heaven). Part of the *toki* (stone axe) '*Mapu-nai-ere*', used by Rata. 280 (109).

"Enga-hau" (Brisk action). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1375).

Ha (Breath). An ancestor by whom Tama-nui' was tattooed in 'Reinga'. 113 (310).

ha. Mother, by *TA-WHAKI*, of the fish *pu-wai-o*, or *kumu-kumu*. 256 (761).

Hae-ora (Cut open whilst alive). A young *ariki* (lord) who, with others, was drowned by Rua-tapu. Before Hae-ora died he gave a message to Paikea, who escaped, which originated a proverb for revenge kept in mind,—'The great *toki* (axe) of Hae-ora.' 293 (103); 422 (226). He built the canoe from which they were drowned: its name was '*Huri-pure-a-ata*'. 422 (226).

HAERE. A deity residing in broken fragments of rainbows. 161 (423).

HAERE-AWA-AWA (Wander in brooks). Tutelary deity of the *kiwi*. 93 (459); 142 (303).

Haere-iti. A name in the *haka* which made Kae laugh. 419 (107).

"*Haha-whenua*" (The searching for land). The name given by *MAUI'* to his fish. 200 (628).

haka. Deity addressed in a *karakia*. 4 (142).

HA-KINA (Breath of the sea-urchin). Sister of *REHUA*. 130 (159). Dwells with him in 'Nahe-rangi'. 146 (458).

'*Haki-rere*'. One of the canoes in which an expedition set out to avenge the death of Tu-whaka-raro. 346 (455). Others were '*Whiri-toa*', '*Tapa-tapa-huka-rere*', '*Toroa-i-tai-pakihi*', '*Ma-huna-awa-tea*'.

HA-KONA-TIPU (Breath that has increased). God of the South wind; son of HINE-TU-WHENUA, goddess of the West wind. 130 (136).

'haku-turi' (Bow-legged). 'The multitude of the Wood-elves.' 88 (246). Fairies who, with the 'roro', raised the tree felled by Rata. 283 (199); 320 (474).

Haku-wai (Find fault with the water). A man who, at the request of Tama-i-waho, chanted a *karakia* that broke the kite of *TA-WHAKI*. 270 (1349, 1351).

Haku-wai

HA-NUI-O-RANGI (Great breath of heaven). Father of the winds: the first son of *RANGI'* by his first wife. 130 (130).

'Hapai' (Lift up). A place in the sea passed by the raft at the deluge. 179 (689).

hapai-a-maui. A woman in the upper worlds seen whilst bathing by *TA-WHAKI*. 265 (1121).

'ha-puku' (Breath of the belly). A tribe which assisted the 'pona-turi' in slaying Hema, father of *TA-WHAKI*: *TA-WHAKI* enforced *utu*. 255 (712).

Ha-puku. Son of U-te-ki and tonga-rau-tawhiri, and father of Tamure and Nga-toki-ki-roto. 254 (673); 257 (782).

"Hapuku". A *karakia* chanted by WHAI-TIRI on presenting to the gods the first fish, a *hapuku*, caught by Kai-tangata with a barbed hook. 243 (195).

†Hara-pakai (Steep slope of a hill). An ancestor of Mokeke. 229 (117).

†Hara-paki (Steep side of a hill). Head *rangatira* of the 'nga-ti-tama', the *iwi* with which the story deals. 58 (361). Slays prisoners, 237 (442). Oration of, 238 (23). Cause of his attacking the *hapu* of Kapu, 296 (227).

Ha-rutu (Panting). A man living before the deluge: he with his people refused to listen to the teachings of Whena. 171 (342).

Hatu-patu. A young *rangatira* who came in the '*Arawa*'. He was captured in the woods by an ogress, ku-rangai-tuku, and kept by her as a pet. 53 (145).

haua. A deity addressed in a *karakia* over growing crops. 4 (142).

HAU-HUNGA. God of cold. 145 (418).

†Hau-iti (Little wind). An ancestor of Hua-riki who was allowed to trap rats on certain lands. 434 (159).

†haumaria (Good-looking). A girl at the marriage ceremonies. 352 (67).

HAU-MA-RINGI-RINGI. Deities of mists. 155 (121); 164 (46); 191 (243).

HAU-MA-ROTO-ROTO. Deities of fine weather. 191 (244).

HAUMIA'. See *HAUMIA-TIKI-TIKI.*

Hau-mia. A name in the *karakia* repeated by Whaka-tau' at the burning of the *whare* '*Uru-o-manono*'. 349 (623).

"*Hau-mia*". A *taniwha* living in Manu-kau. He lured a *taniwha* called "*Ureia*" from Hau-raki, snared him in rope nets and slew him. 368 (729).

HAUMIA-TIKI-TIKI (Add to). **HAUMIA'** Deity of fern-root (*aruhe*) and uncultivated foods: he was a son of *RANGI'*, and was one of the six great gods. 130 (149). His home is in the second lower world. 133 (278); 148 (562); 153 (19). He was attacked by *TA-WHIRI.* 133 (278). In *karakia re* origin of *aruhe.* 8 (321).

'Haumu'. The entrance to 'Reinga'. 455 (408).

HAU-NGA-NGANA (Blustering wind). A power of the air as deity. 4 (131).

Hau-o-Pua-nui. A breeze hastening the feet of lovers. 39 (87).

'Hau-ora' (Breath of life). The fourth upper world. Here are 'the living waters of *TANE*'' (*Wai-ora-a-Tane*'), in which the moon (MARAMA) bathes to renew her vigour. 145 (440). Through 'Hau-ora' the sun (*'RA*) returns to the east from the west: souls of human beings are born into the earth from this world. 146 (444). The women of the ' 'Nuku-mai-tore' healed here after childbirth. 403 (116).

HAU-PAPA. God of ice. 145 (418).

Hau-raki. The Thames district, and the gulf west of Coromandel. 364 (529). A *taniwha* dwelt there. 368 (731).

'*Hau-turu-nuku*' (Sea-breeze of the fifteenth night of the moon). The *whare* built by Tura after leaving the fairies. 407 (258).

HAU-WHENUA (Breath of the land). The land-breeze as a goddess. 161 (399); 191 (241).

Hawaiki. Hawaiki The original home of the *Maori* people, whence came the canoes of the migration. 11 (438): the *kumara* was brought thence by *RONGO* the strider, 11 (455): it grew on the cliffs of Hawaiki. 12 (501), which would appear identical with 'Reinga', 15 (586). Rata sought Kahue at Hawaiki, 279 (77). Variants of the name in the legend of the deluge. 178 (639), the survivors of which landed at 'Ha-wai-ki', 180 (726). The warring in Hawaiki and the advice of Houmai', 291 (32); 292 (72). Pai-kea was against old feuds of Hawaiki being continued in Ao-tea-roa. 295 (181). The *pipi-wharau-roa* is called a bird of Hawaiki, 335 (27). The '*Mangarara*' came from Hawaiki, 336 (40). *TANE'* came to Ao-tea-roa from Hawaiki, and gave strange powers to a *hinau*, 402 (43). Custom of slaying survivors, 424 (300). Pai-kea swam from Hawaiki to Ao-tea-roa, 425 (341). Raka-taura visits Ao-tea-roa and returns, 512 (460); as does also Nuku-tawhiti, 512 (465). In *karakia*, at purifying after childbirth, 414 (568): for averting witchcraft, 451 (209): sung by HINE', 148 (550): murmured by *TA-WHAKI*, 267 (1204). In a lament, 231 (195). Sailing directions from, 280 (93, and note).

'Ha-wai-ki' (Water of breath filled). The place at which the survivors landed after the deluge. 180 (726).

'Ha-wai-ki' (Water of breath filled). A place to which the raft floated at the deluge. 178 (639).

'Hawa-i-ki' (Chipped and filled). A place to which the raft floated at the deluge. 178 (640).

'Ha-wai-ki-iti' (Water of small breath). A place to which the raft floated at the deluge. 178 (641).

'Hawa-iki-iti' (Broken small). A place to which the raft floated at the deluge. 178 (642).

"He-karanga-ranga" (The calling). A *karakia* murmured by *TA-WHAKI* over Tuna. 264 (1080).

'Hekea' (Descended). Plains crossed by Rata when going to Kahue for *toki* (axes) with which to build a canoe for seeking Matuku. 279 (71).

HEKE-HEKE-I-PAPA (Come down to the earth). Second wife of *RANGI'*. 130 (147).

Hema. Father of *TA-WHAKI*. 244 (251): he took uru-tonga
Hema.
as wife, 247 (363): he was slain by the 'pona-turi', 247 (375): mentioned in *karakia*, 254 (671); 263 (1047, 1056).

HENGA. A deity invoked in *karakia* before fishing. 41 (194).

†Hewa (Mistake). The eldest brother-in-law of Pare'. Duel with Pare'. 24 (335). Cuts off the head of a friend. 476 (579).

Hika-e. A name in an old lament. 62 (518).

†Hika' (Hika-rangi). (Day of sacred ceremony). The *matakite* consulted by Pare'. 35 (322).

†Hika-moe-pa (Old man who sleeps in a fort). Father of Maru-wehi. 456 (444).

†Hika-wera (Hot barb). An ancestor of Mokeke. 230 (131).

Hiki-hiki. A name in an old lament. 231 (189).

Hikita' or Hikitaiorea (Sea of the eel). An ancestor of Pai-kea, mentioned in his *karakia*. 426 (415).

"Hiku" (The tail). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1435).

Hiku-rangi (The end of heaven). A mountain in the North Island. It was supposed to be the first part of the fish to emerge when *MAUI'* pulled it from the sea. The canoe still lies on the mountain side. 201 (660). Visited by Raka-taura, 512 (458).

'Hiku-toia'. The sixth underworld, 149 (570).

HINA-TE-IWA-IWA. Sister of *MAUI'*. Sought by *RUPE*, 91 (363). See also HINA-URI, HINE-I-TE-IWA-IWA, HINE-RAUA-MOA.

HINA-URI (Gloaming). The name of the sister of *MAUI'* as
HINA-URI the wife of *IRA-WARU*. 211 (1072). On her husband
HINA-URI being changed to a dog she flung herself into the sea, and being found by the brothers Ihu-ata-mai and Ihu-ware-ware she gave her name as I-HUNGA-RU-PAEA. She afterwards became the wife of *TINI-RAU*. As goddess of weaving she was known as HINE-RAUA-MOA or HINE-I-TE-IWA-IWA. 214 (1212). Her *karakia* on flinging herself into the sea. 214 (1214). Sought by *RUPE*. 91 (363). In *karakia* during cultivating. 194 (367).

HINE'. See HINE-NUI-TE-PO.

HINE. [1] A woman held in such esteem that her home was ever
Hine. sacred. No human being was allowed to be killed there, her *pa* becoming the equivalent of a City of Refuge: hence arose a widely-known proverb, "The courtyard of HINE must not be trodden by a war-party." 60 (441).
[2] A name in an old lament. 231 (193).

HINE-AHUA (Maiden of the altar). A goddess seen by those floating on the raft at the deluge. She came to agitate the sea so that those on the raft might be destroyed. 179 (670). She was accompanied by HINE-APO-HIA, HINE-RANGA-TIA, KARE-NUKU, KARE-RANGI.

HINE-APO-HIA (Maiden that gathers together). A goddess seen together with HINE-AHUA at the deluge. See HINE-AHUA. 179 (670).

HINE-A-TAUIRA (The pattern maid). The daughter of *TANE'* by HINE-HA-ONE. Her first name was TIKI-KAPA-KAPA: *TANE'* made her his wife. 144 (402). Learning that her husband was also her father, she fled to the underworlds, 147 (488), where she assumed the name HINE-NUI-TE-PO. 148 (556).

HINE-A-TE-AO (Daughter of the light). The goblin-goddess-guardian of one of the lower worlds. From her *TANE'* obtained the stars. 136 (39); 147 (496, 509).

HINE-A-TE-PO (Daughter of the darkness). A goddess of the underworld, guardian of the division between night and day. 147 (520).

HINE-HA-ONE (Daughter of the earth-aroma). The woman made from earth by *TANE'*. 144 (391). She produced the egg '*Tiki-tohua'*, and a daughter, TIKI-KAPA-KAPA. 144 (394).

HINE-HAU (Daughter of the wind). Mother, by KANA-KANA, a son of *TA-WHAKI*, of the fish *inanga*, *taea-hake*, of the birds *rere-waka* and *wai-puta*, and of *ngana-ngana*, *tu-ere* and *raki*. 257 (773).

HINE-I-TAI-TAI (Daughter of the sea-coast). Sister of TARI, and wife of RA-KURU, the first man before the deluge to commit theft. She was afterwards the wife of KUMI-KUMI-MARORO. 173 (434).

HINE-I-TAPAPA-UTA (Daughter lying flat inland). The West wind as a goddess: daughter of *RANGI'* by his first wife. Her daughter, also a goddess of West winds, was HINE-TU-WHENUA. 130 (133). Through them *RANGI'* whispers to PAPA'. 139 (165).

HINE-I-TE-IWA-IWA (Daughter ever watchful). Sister of *MAUI'* and wife of *TINI-RAU*. 48 (444); 418 (49); and mother of TU-HURU-HURU, 344 (367). *RUPE*, another brother, found her at 'Motu-tapu', 91 (366). Mentioned in *karakia* for *moko*, 109 (119): for childbirth, 403 (104). She composed a *karakia* lightening childbirth, 403 (97). See HINE-RAUA-MOA, her name as goddess of weaving, and HINA-URI.

HINE-I-TE-WHENUA. (See HINE-TU-WHENUA).

HINE-KAU-ATA-ATA (Daughter floating in shadow). Daughter of TIKI' the first man, and MA-RIKO' the first woman. 152 (696).

"*Hine-ki-torea*" (Daughter of the *torea*). The hen *torea* left by WHEKE-TORO on Whanga-o-keno; "*Wehi-wehi*" being the male. 336 (50).

†HINE-KOA (Delighted maiden). A girl who refused the marriage offer of TOA-RERE at the annual ceremonies, 351 (9). Her tryst with KARIKA, 428 (502). Her *tangi*, 467 (224).

HINE-MOA. Origin and meaning of the name, 95 (552). Making of the flute with which TU-TANE-KAI lured HINE-MOA, 428 (485).

Hine-nou. A name in the *haka* which made KAE laugh. 419 (105).

HINE-NUI-A-TE-KAWA (Great daughter of the *kawa* tree). The first wife of *TA-WHAKI*. 247 (390).

HINE-NUI-TE-PO (HINE'). (Great woman of night). The daughter and wife of *TANE'*, ruler in 'Reinga', 38 (38); 148 (556). She ruled over the first four underworlds, 148 (563). The burr (*piri-piri*) is her hair, 82 (20); 432 (75). *MAUI'* was to cause her death, 193 (337): he attempted to overcome her, 216 (1277). She received presents, 340 (236). Her daughters, after going to 'Reinga', were PO-URI-URI, PO-TANGO-TANGO and PARE-KORI-TAWA, 148 (557); the second of whom loved *TA-WHAKI*, 257 (793). Through her the female organs are the source of death, 446 (17). See HINE-A-TAUIRA.

Hine-rahi. A name in a lullaby, 41 (182).

HINE-RANGA-TAI (Maiden arranging the sea). A goddess seen together with HINE-AHUA at the deluge. See HINE-AHUA. 179 (670).

HINE-RAUA-MOA. The goddess of weaving: another name of HINA-URI, or HINE-I-TE-IWA-IWA. 34 (275); 325 (145).

HINE-RAU-KAWA. One of the three unfaithful wives of TAMATEA-POKAI-WHENUA who were changed into greenstone: the others were HINE-RAU-HA-RAKI and KOHI-WAI. 493 (500). Their slave was changed to a mountain, Tumu-aki. 493 (521).

HINE-RAU-HA-RAKI. See HINE-RAU-KAWA.

Hine-rau-wharangi (Maiden of the *wharangi* leaf). A name in the *karakia* of HINE-I-TE-IWA-IWA. 403 (103). The spirits of the dead going towards 'Reinga' were clothed in leaves of the *wharangi*. 455 (399).

HINE-RUAKI-MOE. A goddess in the underworld. 148 (529).

Hine-ruaki-moe (Daughter of troubled sleep). The fourteenth period of the universe. 129 (101); 127 (21).

Hine-tapeka (False woman). A name in an old lament. 62 (510).

HINE-TE-IWA-IWA. See HINE-I-TE-IWA-IWA.
HINE-TE-IWA-IWA.

HINE-TE-RANGI-ATAAHUA (Daughter of the beautiful heaven). Mother of ROANGA-RAHIA. 101 (792).

HINE-TI-TAMA (Daughter of the evil son). Mother, by *RANGI'*, of some of the evil spirits cast from the upper worlds. 153 (7).

HINE-TU-A-HOANGA (Daughter of the whetstone). An ancestress
Hine-tu-a-hoanga of RATA. He sharpened his *toki* by laying it on her back, when she seemed to say *'Kia koi, Kia koi'* (Be sharp, be sharp). 280 (99). Mentioned in *karakia*. 284 (252).

HINE-TU-A-MAUNGA (Daughter of the mountain). Mother, by *TANE'*, of the rusty water-pools and monsters of the mountains. 142 (297).

HINE-TU-A-TAI (Daughter of the sea-coast). Mother, by *TA-WHAKI*, of *koura*, *ra-waru* and *kokopu*. 256 (754).

HINE-TU-WHENUA (Daughter of the inland). The West wind as a goddess: her mother was HINE-I-TAPAPA-UTA, an offspring of *RANGI'* by his first wife. 130 (134).

Through these goddesses *RANGI'* whispers to PAPA'. 139 (166).

HI-NGA-NGA-ROA (Long fall). The builder of the first carved *whare*. 32 (233).

"Hi-nuku" (Earth fished up). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1427).

HIOI. A man whose tongue was cut out by WHAKA-TAU'. 347 (536).

'*Hira-tai*' (Many on the sea). The *whare* of *WEHI-NUI-A-MAMAO*, where he fixed the stars. 136 (67). See '*Pari-nuku*' and '*Pari-rangi*'.

'*Hira-uta*' (Many on the shore). [1] The *whare* of *WEHI-NUI-A-MAMAO*, where he fixed the stars. 136 (67). See '*Pari-nuku*' and '*Pari-rangi*'.

[2] A canoe in which KIWA came to Ao-tea-roa. 337 (95).

"Hiri-hiri-mo-te-hutinga-o-te-ao". The *karakia* used by *MAUI'* when letting out his fishing-line. 199 (607).

"Hiwa" (Watchful). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1439).

'Hiwi' (Path). A place passed by the raft at the deluge. 179 (686).

Hokianga (Turning back). A harbour on the west coast of the North Island. The name was given by KUPE. 364 (531). Visited by NUKU-TAWHITI. 512 (466).

Hoki-anga-o-Kupe (The turning point of KUPE). A district on the west coast of the North Island. 364 (531).

"Ho-puka-puka" (Breathing lungs). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1425).

"Horoi" (Washed). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1450).

'Horonga' (Falling down in pieces). A place passed by the raft at the deluge. 179 (694).

HORO-RITA. A man who asked PITAKA and others to slay "*Pekehaua*". 508 (316).

Horo-roa (Long land-slip). The only place at which the island Whanga-o-keno could be ascended, steep cliffs surrounding it at other parts. This landing-place was also made steep by WHEKE-TORO, who threw at it a stone from the sacred fire. 336 (64).

Horu. A name in a *kai-ora-ora*, or taunting song. 500 (817).

Hotoke. The season of Winter. Discomfort of, 296 (228). *Kowhai* at times flowers in the snow, 143 (334).

HOTU-A (Eagerly desire for a god). The first man murdered: RAU-RIKI, urged by jealousy, was the murderer. 164 (73).

Hotu-nui (Great sob). A *rangatira* of the '*Tai-nui*', and ancestor of Ponga and puhi-huia. 368 (702); 382 (1321).

HOTU-PAPA (Sobbing earth). The third wife of *RANGI'*. 130 (151).

"*Hotu-puku*". A monster of lizard-shape slain at Ka-penga. 195 (432). Tale of slaying. 505 (190).

Hotu-roa (Long sob). A commander of the '*Tai-nui*', and ancestor of Ponga and puhi-huia. 364 (529).

†Hou-a-tea (Plume of white). A young man at the annual marriage ceremonies. 353 (84).

Hou-mai-tawhiti. A *rangatira* in Hawaiki: the father of Whaka-turia and Tama-te-kapua. The killing of his pet dog by Ue-nuku led to wars, during which the two sons migrated to Ao-tea-roa. Houmai' gave his final advice in an adjuration to hold peace, which saying has become a proverb. 291 (32); 294 (128).

hou-mea (Plume of feathers). A woman who for her voracity was turned into a shag. 74 (445). The mother of Tu-tawake. 172 (364).

Hou-taiki (The provoked one). An ancestor of Pai-kea, mentioned in his *karakia*. 426 (365).

HUA (Fruit, or Full Moon). Twin-brother of *ARI*, both being mentioned in a *karakia* uttered when *PAIA* uplifted *RANGI'*. 176 (546).

Hua (Fruit). [1] A man living before the deluge: he practised the evil of *TU'* and *RONGO'*. 169 (273).

[2] A man from whom *WHIRO* stole a canoe. 404 (135).

Huaki. The figure carved in front of the cross-board of the bow-piece of a canoe. 313 (188).

"Hua-koko" (Power of the scapula). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1378).

†Hua-riki (Little fruit). A younger brother of Tara-iti: he disputed ownership of land with Ihi-i-te-rangi. 431 (1).

'Hua-rau' (Many hundreds). A place mentioned in the *karakia* when *PAIA* uplifted *RANGI'*. 175 (528).

†Huhuti (Plucked out). One of the nine men who fought at the lake. 59 (418).

Hui-awa (Confluence of water). A man who lived before the deluge: it is said 'he worshipped on the breast of *RANGI'*.' 169 (258).

'*Hui-kura*'. The temple in which Tama-nui-a-raki sat whilst his wife ruku-tia eloped with Tu-te-koro-panga. 111 (225).

HUINGA (Assembly). A name in the *karakia* at the uplifting of *RANGI'*. 175 (520).

†HUI-TAO (Collection of spears). A young man at the annual marriage ceremonies. 352 (70).

'Hui-te-ata'. A *hapu* mentioned in the *karakia* of WHAKA-TAU' at the burning of the *whare* '*Uru-o-manono*'. 349 (621).

†HUMARIA (Good-looking). One of the eight men killed by the embassies. 59 (404).

†HUPANA (To fly up, like a spring). Elder son of MO-TAI, and ancestor of MOKEKE. 230 (152); 432 (51).

HURA-WAIKATO. A carver whose carvings in the *whare* of *TANGA-ROA* were only paintings. 28 (54).

†HURI (To turn round). Younger son of MO-TAI, and ancestor of the *hapu* adopting MOKEKE. 230 (153).

"Huri" (Turned). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1422).

'*Huri-hanga-taka-pau*' (Omen of the turning of that on which we rest). The oven in which food was cooked after the deluge, on the second day after reaching dry land. 182 (803). See "Huri-hanga-taka-pau"; "Huri-hanga-te-po"; "Huri-i-te-taka-pau"; "Huri-taka-pau".

"Huri-hanga-taka-pau". A *karakia* at the initiatory ceremonies when teaching weaving. 326 (161).

"Huri-hanga-te-po" (Turning of night). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1460).

"Huri-i-te-taka-pau" (Turning the mat). A ceremony of *Whare-kura*. 122 (127).

HURI-MAI-TE-ATA (The dawn turning back). Mother and tutelary deity of *manuka*. 85 (145); 142 (284).

'*Huri-pure-i-ata*' (Turning to perform the sacred ceremonies). The canoe built for UE-NUKU by HAE-ORA. In it the young men of high birth embarked, and were drowned by RUA-TAPU. 422 (228).

"Huri-taka-pau" (Turning of that on which we rest). The second ceremony performed on dry land after the deluge. 181 (772); also performed in *whare-kura*, 123 (183).

HURU-KI (Very warm). }
HURU-KA (Warmth) or } Husband of PANI. 4 (165). In *karakia*, 7 (272).
HURU-KI }

HURU-KOE-KOEA. One of the reptile-gods. His home was
HURU-KOE-KOEA. with MIRU in the eighth underworld. 149 (580). He is son of *TU-TE-WANA-WANA* by MAI-RANGI. 160 (368).

HUTU (To leap). A man who returned from 'Reinga' by means of a springing tree. 269 (1329). The tale of HUTU and PARE. 339 (165). See PARE-HUTU.

IHENGA. One of the gods of the *kumara*: a son of *RONGO-MA-TANE*. 2 (30).

IHENGA. A man with whom *RONGO-MAI* visited the lower worlds. 269 (1301).

†IHI' (IHI-I-TE-RANGI) (Dawn in the heavens). A *rangatira* to whom the water-pool near the burning *whare* of PARE' was *tapu.* 16 (30). Land dispute with HUA-RIKI. 431 (1).

"*Iho-o-Kataka*". The *hinau* possessing the power of making barren women fruitful. 402 (56).

Ihu-ata-mai (IHU (nose) the comely). The man who with his brother, IHU-WARE-WARE, found HINA-URI stranded, and freeing her from barnacles, made her their wife, afterwards surrendering her to *TINI-RAU*. Mentioned in the *karakia* of HINE'. 403 (104, 105).

IHU-NGARU. An emblem of a god brought by the *Maori* people from Hawaiki. It consisted of a lock of human hair twisted with a rope of *aute,* and was kept in a *whare* made of wood from Hawaiki, and thatched with *mangemange.* It was kept on the island Mokoia, but falling into the hands of HONGI in 1823 it was destroyed. Mentioned in *karakia* to avert a curse. 451 (225). *ITU-PAOA* was another, but no description of it exists.

'IHU-PUKU' (Knob on the nose). A *hapu* visited by HEMA when he met with his death. 247 (374). Punished by *TA-WHAKI*. 255 (717).

Ihu-ware-ware (IHU the forgetful). See IHU-ATA-MAI.

Ika-a-Maui (Fish of ***MAUI'***). The North Island of New Zealand, supposed to have been hauled from the sea as a fish, by ***MAUI'***. 201 (655).

'*Ika-hoka*'. The sacred *umu* (oven) for the *tohunga* after fishing. 46 (380).

"Ika-mai-o-tahua" (Fish of the offering). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1448).

"Ika-nui-a-tahu" (Slain offering). A *karakia* used after an assault. 167 (165).

**Ika-o-te-rangi* (Fish of the sky). The Milky way. See **Ika-roa.*

**Ika-roa* (Long fish). The Milky way. Mother of the stars. 129 (120). Put in place by *TANE'*. 137 (82).

"Ika-taki-ora" (Captive led alive). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1428).

IKA-TAU-I-RAKI (The fish-sign in heaven). Fifteenth in descent from *REHUA*: an ancestor of *TA-WHAKI.* 240 (107).

IKA-TERE (Swimming fish). Son of *PUNGA* and grandson **IKA-TERE** of *TANGA-ROA.* 159 (307, 309). He is the progenitor of fish, and fled to the sea on the attack of *TA-WHIRI.* 132 (247).

'Ika-whenua' (Fish of the land). The food that fell for HEMA when KAI-TANGATA chanted a *karakia* taught by WHAITIRI. 246 (353).

"Ika-whenua". A ceremony freeing students in *whare-tatai* from *tapu.* 126 (315).

IO. The supreme being. His presence was felt in twitchings of various parts of the body, these twitchings being omens, good or evil, according to the part in which they were felt. 34 (303). Interpretation of the various twitchings, 183 (875). At creation, 128 (82).

IRA (A spot). Progenitor of stars, **Toko-meha* and **Pai-tai-o-te-rangi.* 136 (41).

IRA-KEWA. The man who brought the *iho* of KATAKA from Hawaiki. hanging it on a *hinau.* 402 (44). See *TANE'* and *"Iho-o-Kataka".*

IRA-TU-ROTO (Spot on the skin). Son of TURA by his first wife RAU-KURA-MATUA. 407 (266).

IRA-WARU (Eight warts). Deity and progenitor of dogs

IRA-WARU (*kuri*). His wife was HINA-URI, sister of *MAUI'.* 9 (358). He was turned into a dog by *MAUI'.* 211 (1072). A mat named after him. 329 (314).

"Iripa" (Hanging in the *pa*). A name in the song of the *kakariki.* It may be the mate (already a prisoner) of the *kaka* addressed. 396 (1866).

"Iri-punga-punga" (Pumice hung up). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1377).

ITI-ITI (Diminutive). A sister of *TINI-RAU.* 2 (63). She assisted in the capture of KAE. 418 (51).

ITU-PAOA. An emblem of a god brought by the *Maori* people from Hawaiki: in *karakia* to avert a curse. 451 (225). See *IHU-NGARU.*

KAE. A *tohunga* who killed and ate "*Tutu-nui*", the pet whale of *TINI-RAU.* 94 (480). Stratagem by which KAE was secured and killed. 417 (11 et seq.). Proverbs originating from his manner, &c. 419 (111); 420 (128).

KAE-HO (Pouting). A *tohunga* living before the deluge: he was learned in the lore of *RANGI'.* 169 (258).

Ka-hae. A name in a lament. 461 (643).

"Kahau". A *karakia* for discovering where the *mauri* of the forest was hidden. 96 (594).

"Kahi" (Wedge). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1431).

'Kaho-tea' (White batten). The *mere* given by the father of PUHI-HUIA to the chief *ariki* among the visitors from Awhitu. 374 (950); 381 (1238); 383 (1328).

KAHU'. See KAHUMATA-MOMOE.

Kahue (Swarm). A man living at 'Papa-tu-ano-hawaiki-a-kahue'. He gave Rata a flake of stone for making a *toki* (axe), and also gave a flake to Kupe, a discoverer of Ao-tea-roa. 279 (72).

'KAHUI-ANU' (Flocks of cold). See 'ANU'.

Kahui-rere (Flying flocks). The last of a race of winged men. 343 (327).

Kahui-rua-mahu. The month of April, last month of the *Maori* year. 106 (1); 121 (83).

'KAHUI-TAHU' (Flocks of plenty).
'KAHUI-TAO' (Flocks of blessings). Offspring of *RANGI'* by POKO-HARUA-TE-PO: they caused evil, and were cast to the third under-world, whence they still incite man to evil and drag him to death. 153 (3, 4). See TAHU.

KAHUI-TARA (Flocks of *tara*).
KAHUI-TARA Mother of sea-birds flying in flocks, by *KARIHI*. 159 (327); 57 (327). Daughter of *KIKI-WAI*. 182 (828).

'kahui-tipua' (Assembly of strange people). The people to whom *RONGO-I-TUA* brought the *kumara*. 11 (458). Caused the migrations from Hawaiki. 14 (561).

KAHU-KURA (Red garment, or Rainbow).
KAHU-KURA A leader of the heavenly hosts against *TU'*. 158 (234). A deity of the *kumara*. 11 (426).; 13 (508). Seen in the sky with *RONGO-NUI-A-TAU* after the deluge. 182 (807). His image in *whare-kura* called 'the spying god.' 120 (46). Naked in school of agriculture. 124 (227). His dwelling is in the bark of the *kahikatea* and *ake-rautangi*. 284 (244). One of the names of the Rainbow-god. 182 (807). In *karakia* before fishing. 41 (194).

Kahu-kura. A man who discovered, from the fairies, the art of weaving nets. 40 (146).

*Kahu-kura. A star mentioned in a *karakia* chanted during tattooing. 109 (122).

Kahumata-momoe (Kahu'). A younger son of Tama-te-kapua: he gave the name to Kai-para Harbour. 105, note.

'Kahu-raki'. The blue sky. 155 (127).

Ka-hutia-te-rangi (The sky held up).
Ka-hutia-te-rangi The favourite son of Ue-nuku. 422 (239). Mentioned in the *karakia* of Paikea, as having taken pani-pani to wife. 426 (403).

Kahu-tu-a-nui (Garment nearly large enough). The man Rua-tapu wished to lead the songs. 425 (324).

Kai-awa (He who eats in the river). The man who removed the *tapu* from the island Whanga-o-keno. His daughter po-nui-a-hine assisted in the ceremonies, but as she looked unveiled upon the magic *kuri* (dog) "*Moho-rangi*", she was turned to stone. 336 (34).

'Kai-hewa' (Eat in doubt). The *po* or underworld to which *TU'* and the rebellious spirits were hurled from the upper worlds. 160 (384); 169 (250); 182 (821).

''Ka-ihi'' (Trembling with dread). A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1384).

†'*Kai-komutu'* (The surpriser). A *waka-pitau* built by the 'NGA-TI-TAMA'. 317 (324).

Kai-nga-roa. Plains east of Lake Taupo. 505 (188).

Kai-para (Food of the *para'* fern). Origin of name. 105, note.

†'*Kai-taki-taki'* (The avenger). A *waka-pitau* built by the 'NGA-TI-TAMA'. 317 (325).

KAI-TANGATA (Man-eater). A son of *REHUA*, whose death was caused by *RUPE*. The red in clouds is caused by his blood. 503 (110).

KAI-TANGATA (Man-eater). A mortal whose name induced WHAI-TIRI, goddess of thunder, to visit him. She became mother of HEMA the father of *TA-WHAKI*. 240 (111).

†'*Kai-rere'* (The flier). A *waka-pitau* built by the 'NGA-TI-TAMA'. 317 (323).

KAI-TOA. An evil deity dwelling with MIRU in 'Te Tatau-o-te-po.' 149 (578).

**Kai-waka*. A star heralding the new year. 51 (70). It guided discussions in *whare-tatai*. 125 (278).

'Kai-whaia' (The pursuers). The region near which lay the cave of MATUKU. 287 (406).

''*Kai-whare*'' (Eat in the *whare*). A *taniwha* living in Manu-kau. 368 (727); 379 (1180).

''Kai-whatu''. 'The guardian charm.' A charm against witchcraft (*makutu*) learnt by *RONGO-MAI* in the eighth underworld, the abode of MIRU. 269 (1315).

KANAE (Mullet). One who slept with the 'PONA-TURI', but escaped in long leaps when these were destroyed by *TA-WHAKI*. 253 (642).

KANA-KANA. The lamprey as son of *TA-WHAKI*, and father of various fish and birds (See HINE-HAU). 257 (773, 777).

KANAPU (Flash). Eighteenth in descent from *REHUA*: an ancestor of *TA-WHAKI*. 240 (108).

KANAWA. A man who was benighted, and saw the forest fairies. 88 (251).

KANI-O-WAI (Rubbed in the water). The wife of RATA. 290 (510).

KANI-UHI (Absorbed by friction). A goddess who caused the deluge, and who with her attendants has her abode at the horizon, from whence she causes the ebb and flow of the tides. 182 (811).

†KAPA'. See KAPA-O-TU.

"Ka-paki-tua" (The patches put on). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1478).

†Kapa-o-tu (File of men of war). The *tohunga* who killed Tama-kuku, and was in turn killed by two other of the embassies. 58 (365). Slays Tama', 60 (432). Is slain, 61 (476).

Kapenga. A place on the Kai-nga-roa plains where a *taniwha* called "*Hotu-puku*" lived. 505 (189).

'Kaponga' (Caught at). A place passed by the raft at the deluge. 179 (692).

"Kapo-taka" (The snatching). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 271 (1423).

†Kapu (Hollow of the hand). A slave-prisoner, formerly a *rangatira* of a related *hapu*. Father of Mokeke. Relates tales, &c., *re kumara*, 4 (163). He speaks in proverbs and relates tales of ancestors, 227 (6, et seq.). Tells how his *hapu* was broken, 296 (201). His single combat, whereby he regained *mana*, 304 (204). He sees visions, 305 (251). He speaks of land, *mana* and *tapu*, 437 (249). He secures a dead body for the ceremony of consulting the 'oracle of the dead', 476 (609). He speaks of the powers of the *tohunga*, 481 (19). He joins the enemy to secure *utu*, 501 (1); 504 (138).

'ka-punga-rauru'. A *hapu* of a winged race of men descended from Whanau-moana, who sprang from the *uho* of a son of Turi born in mid-ocean. 342 (321).

†Karamu (The tree). An ancestor of Mokeke. 230 (127).

KARE-NUKU (Agitated world). A goddess who appeared with others at the deluge. 179 (671).

KARE-RANGI (Agitated heaven). See HINE-AHUA. A goddess who appeared with others at the deluge. 179 (671).

'Kare-tua-rua' (Second ripple). A place passed by the raft at the deluge. 179 (682).

'Kare-tua-tahi' (First ripple). A place passed by the raft at the deluge. 179 (681).

KARIHI (Sinker of a fishing-net). A son of *PUNGA* and grandson of *TANGA-ROA*. He was father through KAHUI-TARA, of the *tara, torea, kuaka* and all sea-birds flying in flocks. 159 (327); 182 (829).
KARIHI

Karihi. Brother of *TA-WHAKI*, 79 (642): his birth, 247 (368): he accompanies *TA-WHAKI*, 250 (524); 259 (861): he seizes the loose root and is blown from side to side of the heavens by *URU-RANGI*, 262 (997).

†Karika. A young warrior. He tells the tale of *MAUI'*, 185 (11): of *TA-WHAKI*, Chap. xvii.: of Rata, Chap. xviii. His meeting with hine-koa, 428 (502). Calls

WANA 'WANA-WANA,' 301 (80). Never has evil omens, 302 (122). In the battle, 486 (226); 487 (247). Is slain by WANA whilst climbing a vine, 489 (352). How he "put the *hapu* in the wrong," 496 (626).

'KARI-TEHE'. Fairies living in the trees. 37 (12).

"Karue" (Trembling). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1430).

KATAKA. A daughter of *TANE'*. Her *iho* was brought from Hawaiki and hung on a *hinau*, giving it the power of rendering barren women fruitful. 402 (42). See *TANE'*.

"*Kata-ore*". A *taniwha* slain by PITAKA and others. 509 (326).

'KA-TO-TE' (The soft tree fern). A sea-tribe attacked by *TA-WHAKI*. 256 (747).

KA-TU (Stood up). One of the 'TAHU', evil descendants of *RANGI'*. 130 (142).

"Ka-tu". A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1416).

KAU-ATA-ATA. A name of the first woman. (See MA-RIKO-RIKO). 182 (826).

Kau-ika. A name of the first man, in a *karakia* at the purifying ceremony. 415 (602).

KAURI (The tree). A man who occupied the Tau-ranga and Tara-naki districts: mentioned by the old people at Maunga-whau. 364 (532).

Kawa and Kawa-kawa. Names in a *karakia* for causing a kite to rise. 421 (173).

'*Kawa*' (Ceremony resembling baptism). A head-dress worn by TUNA. 263 (1064).

"Kawa". A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1083).

**Ka-wainga*. Stars heralding dawn. 137 (104); 195 (447).

'*Kawa-kawa-nui*' (Large *kawa* (pepper tree)). A name of the *kumara* given by *RONGO-I-TUA*. 12 (481).

KAWEAU. A lizard-god: son of *TU-TE-WANA-WANA* and TU-PARI. 160 (361).

Kawhia. A harbour on the West Coast of the North Island. 11 (437); 357 (272).

'KEKENO' (The seal). A sea-tribe attacked by *TA-WHAKI*. 255 (721).

KERERU (Pigeon). The name of *RUPE* as tutelary deity of the pigeon. 93 (457); 143 (343).

Keri-keri. A place near the Bay of Islands. KUI emerged at this place, after tunnelling from the West Coast. 512 (467).

'KEWA' (Extinguish). A *hapu* visited by HEMA when he met with his death. 247 (374). Attacked by *TA-WHAKI*. 255 (719).

Kewa. A name in the *karakia* chanted by Whaka-tau at the burning of the *whare* '*Uru-o-manono*'. 349 (621).

'Kiha-roa', Death, or the last dying breath of mortals, personified: mentioned in *karakia* at naming of a child. 416 (625).

Kiki-wai. Son of Tahu and tara-hanga, and father of KAHUI-TARA. 182 (827).

'Kiko-rangi'. The first upper world: ruled by *TOI-MAU*. 145 (416, 437).

†kimihia (Sought for). A young woman at the annual marriage ceremonies. 353 (76).

Kiore-poto (Short rat). A *rangatira* of the first people attacked by Rata. 285 (331).

Kiore-roa (Long rat). A *rangatira* of the first people attacked by Rata. 285 (331).

Kiore-ta (Beaten rat). An attendant of the serpent-woman NGARARA-HUA-RAU. 102 (840).

Kiore-ti (Squeaking rat). An attendant of the serpent-woman NGARARA-HUA-RAU. 102 (840).

Kiri-puai. A benevolent and peaceful *rangatira* of olden times, whose children were called 'the priceless red feathers of Kiri-puai'. 292 (63).

Kiwa (Keep the eyes closed). A great explorer. The Pacific Ocean was named after him *Moana-nui-a-Kiwa* (the great sea of Kiwa). 11 (453). An ancestor of Kai-awa. He came in the '*Hira-uta*' canoe. 337 (95).

"Ko-Enga-po" (The nights). A *karakia* murmured by *TA-WHAKI* over Tuna. 264 (1075).

"Kohara-i-waho" (The laws of *tapu* disregarded outside). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1386).

KOHI-WAI (Collection of water). [1] A sister of Tama-nui' in 'Reinga'. 112 (273). [2] See hine-rau-kawa.

Ko-iti. A place mentioned in a lament. 461 (633).

†Kokako (Crow). A name given to a youth, Manawa, on account of his long legs. 198 (541).

Ko-ngutu (The mouth of a river). A name in the *karakia* which made Kae laugh. 419 (107).

**Kopu*. The morning star as alluded to in a proverb. 102 (821).

"Kopu-nui" (Great stomach). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1474).

'KORE' (Broken or imperfect beings). Beings hidden by *TANE'*, at the uplifting of *RANGI'*, in a mountain called 'Maunga-nui-o-te-whenua'. 175 (513, 522).

Kore (The void). The first period of the universe, 127 (8); 128
Kore (58). Ceremonies to after deluge, 180 (734); 181 (763). Lineage from *Kore* recited at dedication to *TU'*, 224 (219). See "Kore".

"Kore". One of the first *karakia* taught in the *whare-kura*. 121 (108).

KORE-A-TE-AO-TU-ROA (Broken of the long-standing world). One whom *TANE'* called to raise up *RANGI'*. 175 (516).

KORE-AU-AKE (Broken tending upwards). One whom *TANE'* called to raise up *RANGI'*. 175 (515).

KORE-AU-IHO (Broken tending downwards). One whom *TANE'* called to raise up *RANGI'*. 175 (515).

Kore-nui (Vast void). The fourth period of the universe. 127 **Kore-nui** (11); 128 (67).

Kore-para (Sere void). The sixth period of the universe. 127 **Kore-para** (13); 128 (77).

Kore-rawea (Delightful void). The eighth period of the universe. **Kore-rawea** 127 (15); 128 (81).

Kore-roa (Far-extending void). The fifth period of the universe. **Kore-roa** 127 (12); 128 (67).

KORERO-TARA (Speak of procreating power). An immodest woman met by *TA-WHAKI*. 264 (1109).

KORERO-URE (Speak of procreating). An immodest woman met by *TA-WHAKI*. 264 (1109).

Kore-te-tamaua (Void fast bound). The ninth period of the **Kore-te-tumaua** universe. 127 (16); 128 (87).

Kore-te-whiwhia (Unpossessing void). Offerings made to it after the deluge. 181 (763).

KORE-TUA-A-NGAHURU (Tenth broken). One whom *TANE'* called to raise up *RANGI'*. 175 (514).

Kore-tua-rua (Second void). The third period of the universe. **Kore-tua-rua** 127 (10); 128 (65).

Kore-tua-tahi (First void). The second period of the universe. **Kore-tua-tahi** 127 (9); 128 (63).

KORE-TUA-TAHI (First broken). One whom *TANE'* called to raise up *RANGI'*. 175 (513).

Kore-whiwhia (Unpossessing void). The seventh period of the **Kore-whiwhia** universe. 127 (14); 128 (80). See *Kore-te-whiwhia*.

KORO-HE, A deity addressed in the *karakia* over growing crops. 4 (141).

KORO-KOI-EWE. God of birth. His attendants are *MAUHI*, *MOKO-NUI*, *TAIEPA*, *WHAIA*. 183 (858); 403 (91).

'KORO-PANGA. See TU-TE-KORO-PANGA.

'Koro-riwha-te-ao' (Rifts of the day). The *whare* of the stars found by *TANE'*. 136 (59).

'Koro-riwha-te-po' (Rifts of the night). The *whare* of the stars found by *TANE'*. 136 (60).

KOROTI (Chirrup). A *tohunga* travelling with another called NUKU (which see): they cursed one another, and were changed into *rimu* and *matai* trees. 85 (109).

"Korue-hi-nuku" (Twinkling light of the wide expanse). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1461).

"Ko-te-rangi-paia" (The closed up heaven). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1076).

"Ko-toe-toe" (The split into shreds). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1072).

Kou. A name in the *karakia* which made KAE laugh. 419 (106).

"Ko-wahia-mai" (Break part off). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1074).

'Ko-whiti-nui'. A place mentioned in a *karakia* for dragging the canoe of RATA to the sea. 284 (254).

KUA. A god of the tides. 161 (415).

KUI. An original inhabitant, whose people were exterminated by the 'TUTU-MAI-AO'. He changed into the insect *moeone*, living under the ground. 511 (445); 512 (465).

KUI-U-UKU (Old woman of the wiped breasts). The mother and tutelary deity of the *matai* tree. 85 (142); 141 (260).

KUKURU-MANU-WEKA. (Through the *weka*). A child of TAMA-NUI-A-RAKI. 111 (215).

KUKURU-PETI (Through the *peti*). A child of TAMA-NUI-A-RAKI. 111 (215).

"Kumea-mai" (Drag towards). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1380).

KUMI-KUMI-MARORO (Strong beard). The man who took HINE-I-TAI-TAI to wife. 173 (442).

KUO. God of night and darkness. 161 (407); 251 (532); 364 (565).

KUPA (Hiccough). Thirteenth in descent from *REHUA*: an ancestor of *TA-WHAKI*. 240 (107).

'Ku-paru' (Soppy soil). A *pa* attacked by *TA-WHAKI* in 'Nga-roto'. 268 (1275).

KUPE. A great voyager, and a discoverer of Ao-tea-roa. He slew a sea-monster (an octopus) named "*Wheke-a-muturangi*". 280 (93); 368 (702). In proverb expressing determination. 392 (1707).

KU-RAKI (Coo of the bird of the north). Mother and tutelary deity of the *kahikatea* tree. 85 (142); 141 (238).

KU-RANGAI-TUKU. An ogress who caught HATU-PATU and kept him as a pet amongst her pet birds. 53 (145).

KURA-TAHEA (Sacred red ochre obtained). The man to whose *pa* RAU-RIKI, the first murderer, fled when his own *pa* was destroyed. 167 (171).

'Kura-waka' (Red medium). The beach where *TANE'* made the woman of earth. 144 (379).

†KURU-PA (Blow struck). A young man at the annual marriage ceremonies. 352 (66).

KU-WATA-WATA (Light seen through chinks). A deity at the entrance to part of the underworld. 109 (138). Why she prevents the return of men from the underworld. 110 (196).

KU-WHAKA-HARA (Great coo of the bird). Mother and tutelary deity of the *totara*. 85 (143); 282 (171). See MUMU-WHANGO.

Maeaea (The emerging one). Junior leader of the host of *MARU* against Uru-rangi, in 'Nga-roto'. 268 (1277).

'Mae-ra-uta' (Coming from inland). A place passed by the raft at the deluge. 179 (701).

'Mae-wa-hua'. A name of the 'pona-turi', in a *tangi* by a widow. 254 (669).

'Mahiku-rangi' (End of heaven). The mountain on which *TANE'* first saw the stars. 16 (5); 136 (61).

Mahina. A man who came in the '*Arawa*'. He found and kept a head-dress thrown away by another man, originating a proverb. 379 (1174).

†Mahina-rangi (Dim light of heaven). One of the embassies who slew Kapa-o-tu. 61 (469).

Mahora-nui-a-rangi (Great expanse of heaven). A formless female deity, wife of *Maku*, and mother by him of *RANGI-POTIKI*, father of the gods. 127 (28); 129 (110). See *Maku*.

''Mahu'' (Healed sore). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1471).

mahu-ika (Heat that burnt). Ancestress of *MAUI'* and guardian of fire. 201 (673).

'*Mahuna-awa-tea*'. A canoe in which the expedition set out to avenge Tu-whaka-raro. 346 (455). See '*Haki-rere*'.

Mahuru. Summer personified. 33 (244). See *Rau-mati*.

†mai-ao (Coming day). Daughter of Tu-tea: she inherited his lands though marrying a stranger. 434 (120).

†Maiao (Spirits of the woods). A man taken prisoner at the assault of a *pa*; he gave false information concerning the defences. 472 (435).

MAI-KAKA
MAI-KUKU Household gods dwelling in the corners of the *whare*. Their presence was heard in the sound as of a hand moving amongst the thatch, which was an omen of evil. 33 (272).

mai-kuku'. See mai-kuku-ma-kaka.

mai-kuku-ma-kaka (Crooked finger-nails). A woman in the upper worlds seen whilst bathing by *TA-WHAKI*, 265 (1123): she became his wife, 265 (1130): she was already the wife of Uru-rangi, 265 (1152); abducted by Tama-i-waho, 269 (1328).

MAI-RANGI. The mother, by *TU-TE-WANA-WANA*, of the reptile-gods *HURU-KOE-KOEA*, *TA-WHEKE*, *TU-TANGATA-KINO* and *UE-NUKU*. 160 (372); 183 (854).
MAI-RANGI.

MAIRA-TEA. A younger sister of TU-WHAKA-RARO: she married POPORO-KEWA. 344 (369); 345 (405).

"'Maire-hua-kai-a-Maui' " (The song of *MAUI'*, the song of plenty). The *karakia* making *noa* the planters of the *kumara*. 20 (171).

†MA-ITI (Very small). Younger son of PARE'. 17 (39).

MAKARA. A god of the tides. 161 (415). See *KUA*.

MA-KEA-TU-TARA (White rock at the side of the *whare*), or MAKEA-TUTARA (Annoyed by defamatory gossip). Husband of TA-RANGA, and father of *MAUI'*. 186 (50); 192 (303).

MAKORE-A-TE-AO-MARAMA (Broken of the world of light). One whom *TANE'* called to uplift *RANGI'*. 175 (517).

MAKORE-KORE-TE-PO (Broken of the night). One whom *TANE'* called to uplift *RANGI'* 175 (515).

MAKORE-TE-AO (Broken of the light). One whom *TANE'* called to uplift *RANGI'*. 175 (516).

Maku (Moisture). A formless male deity floating in *Whai-tua* (Space). His wife was *Mahora-nui-a-rangi*, their children being the three *Toko'*, and *RANGI-POTIKI*, father of the gods. 127 (27); 129 (111). Offerings made to him after the deluge. 180 (735). See "Maku".

"Maku". One of the first *karakia* taught in the *whare-kura*. 121 (108).

MA-KUTU (Witchcraft). A god of evil, and god of witchcraft, his home being with MIRU in the eighth underworld. 149 (578); 160 (367).
MA-KUTU

'MAMAKU' (Tree-fern). A sea-tribe attacked by *TA-WHAKI*. Fleeing from him and hiding in the forests, they were changed to the tree-fern *mamaku*. 256 (738).

**Manako-tea* (Anxious light). The Magellan cloud between Canopus and Hydrus. 137 (83).

**Manako-uri* (Anxious darkness). Probably the "Coal-sack" beside the Southern Cross. 137 (90).

†MANAWA (The heart). A boy whose name was changed to KOKAKO on account of his long legs. 198 (539).

'*Manawa-tane*' (Life-power of man). The *whare* in which the 'PONA-TURI' slept, and where they were destroyed by *TA-WHAKI*. 251 (533).

"'Manawa-tane'". A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1376).

†MANIA-POTO (Short plain). A *rangatira* of the *iwi* to whom the embassies were sent. 58 (359); 60 (438).

Manuka (Disgust). A name in an old lament. 62 (526).

'*Manuka*'. A canoe made by the 'KAHUI-TIPUA' in which to bring *kumara* from Hawaiki. 12 (489).

Manukau (Anxious). A harbour on the West Coast of the North Island: scene of the love episode between PONGA and PUHI-HUIA. 355 (160). Two *taniwha* dwelt there. 368 (727). Visited by RAKA-TAURA. 512 (458).

Manu-mea. A name in the *karakia* of HINE' at childbirth. 403 (98): in purifying ceremony after childbirth. 415 (588).

MANU-ONGA-ONGA (The bird that came when called). Son of *RU'* and father of UE-TONGA. 110 (178).

'*Manga-rara*' (Dry twig). A canoe of the migration from Hawaiki. In it WHEKE-TORO brought the lizards *kumukumu*, *moko-parae*, *moko-kaka-riki*, *tere-tere*, *tu-a-keke* and *tua-tara*; the insects *kekere-ngu*, *weri*, *weta* and *whe*; the birds *torea* and *whai-o-io*; and *kuri* (dogs) of the breed *"Moho-rangi"*. 336 (40).

MANGA-WAI-ROA (Son of the long creek). Father of TUNA. 263 (1062).

Mangere-mumu. The cold months, when man cannot work, but sits and murmurs. 91 (384).

'*Mapu-nai-ere*' (Expression of delight). The *toki* (axe), five blows of which felled a *totara* for RATA. 280 (112).

'*Marae*'. A sacred oven for the elders, after fishing. 46 (379).

'*Marae-nui*' (Great courtyard). An ancient head-dress worn by TUNA. 263 (1064).

"Marae-nui". A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1084).

MARAMA (Bright). The moon as goddess; daughter of MARAMA *RANGI'* and ATU-TAHI. 128 (49). *MAUI'* speaks to her concerning death. 215 (1245). Her course is through 'Waka-maru', the second upper world. 145 (431); and is called 'Whiti-reia', 145 (434). RONA taken up by deity of moon. 408 (301). Moon is 'husband of all women'. 408 (321). Her vigour on waning is renewed in 'Wai-ora-a-Tane', 146 (443). *Karakia* mentioning her birth, 128 (49). In *karakia* of *TA-WHAKI*, 249 (468): when flying his kite, 270 (1342): for restoring sight, 260 (920): counteracting witchcraft, 451 (242): sung by APA-KURA, 346 (464).

MARAMA. A female *tohunga* of the '*Arawa*' canoe, whose plants did not come 'true' because of offence to the gods. 11 (431).

MA-REKA-REKA (The pleasant). A sister of *TINI-RAU*. 2 (63).

MARI-HAKA (Fortunate rejoicing took place). A goddess of the *kumara*. 11 (426); 13 (509).

MA-RIKO-RIKO (Glimmer). The first woman, wife of TIKI'. Being created by a goddess, A-ROHI-ROHI, from the heat of the sun and PAORO (Echo), and not by the gods, she was not considered of divine origin. 89 (296). Creation of, 150 (628, et seq.); 151 (674). TIKI' and MA-RIKO-RIKO, 163 (1, et seq.). (Also KAU-ATA-ATA).

MAROHI (Power). A man living before the deluge. He continued the teachings of RUA-TAI-AO. 172 (389).

Maro-kopa (Apron doubled up). One of the last places visited by PONGA. 400 (2036).

MARORO-KI-TU-A-RAKI (Strong at the back of heaven). Sixteenth in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (108).

MARU MARU (Shelter). A war-god. He dwells in 'Nga-roto', the third upper world, ruling over this and 'Waka-maru' and 'Kiko-rangi', the worlds immediately below. 145 (439). Invocation of *TA-WHAKI* to *MARU*. 266 (1164, 1200). The host of *MARU* destroyed by *RONGO-MAI*. 268 (1279). In *karakia* before fishing, 41 (194). See MARU-I-TE-AEWA, &c.

Marua-roa. The month of June, second month of the *Maori* year. 106 (4).

MARU-I-TE-AEWA (The wandering *MARU*). A name given for one of the characteristics of the war-god. 266 (1191).

MARU-I-TE-ANAU-NAU (The furious *MARU*). A name given for one of the characteristics of the war-god. 266 (1191).

MARU-I-TE-KOETA. A name given for one of the characteristics of the war-god. 266 (1191).

MARU-I-TE-MATAI-TAI. A name given for one of the characteristics of the war-god. 266 (1193).

MARU-I-TE-NGUHA (The raging *MARU*). A name given for one of the characteristics of the war-god. 266 (1193).

MARU-I-TE-RIRI (The angry *MARU*). A name given for one of the characteristics of the war-god. 266 (1193).

MARU-I-TE-TAHURI-MAI (The twisting *MARU*). A name given for one of the characteristics of the war-god. 266 (1192).

MARU-I-TE-TAKO-TUA. A name given for one of the characteristics of the war-god. 266 (1192).

MARU-I-TE-TAWAKA-RERE. A name given for one of the characteristics of the war-god. 266 (1193).

MARU-I-TE-WAKA-TAMARA (The swaggering *MARU*). A name given for one of the characteristics of the war-god. 266 (1191).

MARU-I-TE-WHARE-AITU. A man whose crops *MAUI'* destroyed, and whom *MAUI'* afterwards slew, carrying off his daughter. 194 (370).

†MARU-WEHI (Power that trembles). One of the embassies: he interpreted the omen of the *kehua*, 52 (106). He dies from *makutu*, Chap. xxviii., 6, et seq.

"Mata" (The face). [1] A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1073). [2] A **karakia** taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1442).

MATA-AHO (Radiant face). 'The overturning of MATA-AHO' was the name given to the deluge caused by *TA-WHAKI* to avenge his attempted murder. 250 (513). Also to a deluge caused by PUTA. 172 (400); 173 (419).

**Mata-ariki.* See **Mata-riki.*

"Mata-a-tawhaki" (The face of *TA-WHAKI*). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1462).

Matahi. The beginning of the *Maori* year, May and June. 137 (95).

Ma-tai-a-huru (Through the warm comforting sea). An ancestor of PAIKEA, mentioned in his **karakia.** 426 (422).

MATA-KERE (Blind eye). An early emigrant to Ao-tea-roa. 512 (461).

MATA-ORA (Healthy face). The man who brought from the
Mata-ora underworld the art of tattooing in spirals, 109 (136). Mentioned in *karakia*, 108 (76). An ancestor of *MAUI'*, 186 (48).

'*Mata-o-rua*' (Besmeared face). One of the canoes of the migration from Hawaiki. It and the '*Ao-tea*' were built by TOTO from one tree which split in two as it fell. 311 (74).

MATA-RANGI (Face of heaven). A name mentioned in *karakia* when *RONGO'* obtained **kumara.** 13 (543).

**Mata-riki* (Small face). The Pleiades. Rises at the beginning
*Mata-riki of the *Maori* year, 137 (97). Seen in the east during the evenings of the seventh month, 61 (468). Sets when the flowers appear, 82 (1). Its seven stars are the right eyes of seven *rangatira*, 82 (2). It guided discussions in *whare-tatai,* 125 (278). When high in the heavens, and other omens are propitious, the dead may be raised, 448 (92). In *karakia* counteracting witchcraft, 451 (242).

MATA-RUA (Two-faced). An ocean monster. When the sea is discolored so that fish refuse the bait, the discoloration is called 'the excrement of "*Mata-rua*".' 159 (333).

'*Mata-tua*'. The canoe in which *TANE'* came from Hawaiki. 402 (46).

"Matau" (The hook). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1426).

Matau-a-Maui (The hook of *MAUI'*). Cape Kidnappers. Supposed to be the point of the hook with which *MAUI'* fished up the North Island. 201 (667).

†MATA-WAI (A fountain-head). A huge *toa* of whom KAPU tells a tale of omens. 233 (283).

Ma-te-ra. A name in a *karakia* of *RONGO'*. 12 (470).

MATITI. A son of *RONGO-MA-TANE*: a deity of the *kumara*. 2 (34).

MATOKA-RAU-TAWHIRI (Vigorous growing leaf of the *tawhiri* tree). Mother of RATA. 278 (17).

'*Ma-tori-tori*' (The severer). The *toki* (axe) with which *MAUI'* slew "*Tuna-rua*". 209 (1010).

MATUKU (Bittern). [1] The slayer of WAHIE-ROA, father of
Matuku RATA. He was slain by RATA, when he turned into a
MATUKU bittern, 288 (449). Mentioned in *karakia* for hauling canoe to sea, 284 (260): in a *tangi* for the dead, 431 (33). [2] A name in a *karakia* when *RONGO'* obtained *kumara*, 13 (537).

MAUHI. An attendant on *KORO-KOI-EWE*, the god of birth. 183 (859).

MAUIHI. A goddess who gave *TANE'* procreative parts for the woman of earth. 144 (384).

'*Mau-hope*' (Held round the waist). The belt of *RONGO-TIKEI*. 14 (582).

MAUI' (Weary). The great hero; see the names following.

MAUI-I-ATAMAI (The kind-hearted *MAUI*). A name given to *MAUI'* for a certain characteristic. 201 (684).

MAUI-I-RANGI (Weakened in heaven). A god of the *kumara*. 11 (426); 13 (508).

MAUI-I-TOA (The valiant *MAUI*). A name given to *MAUI'* for a certain characteristic. 201 (683).

MAUI-MUA (The first-born *MAUI*). A brother of *MAUI'*. He was also known as *RUPE*, under which name he searched for his sister HINA'. 91 (363); 187 (91). He was deity of the *kukupa* (pigeon) as *KERERU*. 93 (457); 143 (343). See MAUI-WARE-WARE.

MAUI-NUKU-RAU (The deceitful *MAUI*). A name given to *MAUI'* for a certain characteristic. 201 (681).

MAUI-PAE (MAUI of the horizon). A brother of *MAUI'*. 187 (91). See MAUI-WARE-WARE.

MAUI-POTIKI (*MAUI* the last-born). The name of *MAUI'* as the last-born son, 187 (93). His genealogy, 182 (824, et seq.).

MAUI-ROTO (MAUI of the inside). A brother of *MAUI'*. 187 (90). See MAUI-WARE-WARE.

MAUI-TAHA (MAUI of the side). A brother of *MAUI'*. 187 (90). See MAUI-WARE-WARE.

MAUI-TIKI-TIKI-A-TARANGA (*MAUI* of the top-knot of TARANGA). The name given to *MAUI'* on account of
or the manner of his birth. 186 (54).

MAUI'. The son of MA-KEA-TU-TARA and TA-RANGA, 186 (50).
MAUI'. Remembered when planting *kumara*, 1 (26). His

beating of the sun referred to in *karakia* sung during tattooing, 109 (123, 124). His genealogy from TIKI', 182 (824). Birth of, 186 (52): found by an ancestor, 186 (70): is recognised by TARANGA, 188 (129): he determines to discover the retreat of his parents, 190 (197): he assumes the form of a *kukupa*, 191 (268): finds his parents, 192 (301): his father performs the *pure* ceremonies, 193 (340): he taught cultivation, 193 (358): he destroys the crops of MARU', 194 (370): he visits his ancestress MURI-RANGA', 194 (386), and obtains her jawbone, 195 (407): he snares the sun, 195 (411). Polynesian variants of the myth, 196, note. He marks certain birds, 197 (501): he fishes, using the jaw-bone as hook, 198 (555): he hides in the *waka* of his brothers, 198 (565): he broadened out the sea, 199 (583): names of parts of his fish, 201 (663): he gives the land to KUI, 511 (445): he visits MAHU-IKA, 201 (673): his five names, 201 (680): is pursued by fires, 203 (751): he produces fire by friction, 204 (805): he proposes to ROHE an exchange of faces, 205 (822): he destroys *"Tuna-rua"*, 208 (953): his spears and hooks had barbs, 210 (1042): he fishes with IRA-WARU and turns him into a dog, 211 (1072): he tattooed dogs, 214 (1210): he speaks to MARAMA concerning death, 215 (1245): he imprisoned the winds, 215 (1264): he chooses birds as companions in his last adventure, 216 (1301): he enters HINE', 218 (1355): a carved representation on bow-piece of canoe, 313 (193): in *karakia* for cultivating, 193 (362): when letting out his line, 199 (605): in watchman's song relating transformation of IRA-WARU, 213 (1185): in lament of a widow, 461 (635).

MA-UKU-UKU (White clay). The fourth wife of ***RANGI'***. 130 (153).

†MAUNU (Bait). Grandfather of HUA-RIKI. 436 (205).

'Maunga-nui-o-te-whenua' (Great mountain of the earth). The place where ***TANE'*** hid the 'KORE' at the uplifting of ***RANGI'***. 175 (523).

'Maunga-roa' (Long mountain). A place mentioned in the *karakia* used by RATA for hauling a canoe to the sea. 284 (254).

Maunga-whau (Mountain of the *whau* tree). The *pa* of the 'NGA-IWI', to which PUHI-HUIA belonged. 355 (164).

MAU-REA (Fair-haired). A young woman whose inconstancy led to the death of TU-WHAKA-RARO, and subsequent war. 345 (419).

Mawake. The south-east sea-breeze in the *karakia* of ***MAUI'*** when hauling the land from the sea. 199 (601).

†MAWA-ROA (Long sea-breeze). A girl at the annual marriage ceremonies. 353 (76).

ME-RAU (Caught in the net). Goddess of extinction mentioned in *tangi* of TAMA-NUI'. 118 (531).

ME-RAU (Caught in the net). Eldest daughter of TAMA-NUI'. 111 (214).

"Mere-uha" (The voice of joy of the females). A *karakia* taught by *TA-WHAKI*, for staying a certain disease. 250 (519).

†MINA (To long for). The mother of MO-TAI, and wife of HIKA-WERA. 230 (137).

†MIRA (To cherish). A girl friend of PIRI. 352 (71).

MIRU (Threads). A goddess whose home, 'Tatau-o-te-po', is in the eighth underworld, over which, with the ninth and tenth, 'Toki' and 'Ameto', she rules. Her weapon is the tip of her tongue, and her *mana* the unclean *tapu*. With her dwell the hosts of evil deities, among others the 'NGARARA', reptile-gods, the evil gods *HURU-KOE-KOEA*, *KAI-TOA*, *MUTU*, *RAPA-WHENUA* and *TU-TANGATA-KINO* god of the bowels of man; the lizard-god *MOKO-HUKU-WARU*, and the god of witchcraft, *MAKUTU*. 149 (575). She as MIRU was expelled from earth with WA in the evil days before the deluge. 171 (346). *RONGO-MAI* visited her abode, learning certain games and the guardian charm "Kai-whatu". 269 (1300).

MIRU. See MIRU.

†MOANA' (MOANA-RIRI; angry sea). An elderly *toa* (warrior). He befriended MOKAI, 222 (132); 227 (23). Secures a dead body for ceremony of 'oracle of the dead', 476 (609). In the battle, 483 (117).

'Moana-uri' (Black sea). A place passed by the raft at the deluge. 179 (703).

"Moana-uri". A *karakia* repeated on the conclusion of certain ceremonies performed after the deluge. 181 (769).

'Moenga-toto' (Bloody sleep). A battle between *TU'* and *RONGO'* in connection with the plantation of *kumara*. 5 (177).

Moe-hau (Winds sleeping). Coromandel Peninsula: visited by RAKA-TAURA. 512 (458).

MO-HAKI-ARO (First words of the divination). Twelfth in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (107).

MO-HAKI-TUA (Past words of the divination). Eleventh in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (106).

"*Moho-rangi*" (Untamed of heaven). A breed of *kuri* (dogs) brought by WHEKE-TORO in the '*Manga-rara*' canoe. One, being thrown overboard, swam to Whanga-o-keno where it was seen by PO-NUI-A-HINE, daughter of KAI-AWA: she was in consequence turned into a rock. 336 (54).

†MOKAI (A slave, or pet). Son of KAPU. Afterwards named MOKEKE (which see).

Mokau (Untattooed). One of the last places visited by PONGA. 400 (2036).

MOKEKE (Cunning: shrewd). A name given to the slave-boy MOKAI. He learns the origin of the *kumara*, 4 (160). Learns fishing, 43 (243). Learns hunting, 64 (71). Is made a warrior, 219 (8). Name changed from MOKAI, 224 (231). Is told of his descent, &c., 229 (82). At Motu-weka, 300 (52). In the battle, 486 (209).

MOKO-HIKU-WARU. A lizard-god, ruler of the other lizard-
MOKO-HIKU-WARU. gods *KAWEAU*, *MOKO-MOKO*, *PA-PA* and *TUA-TARA*. 160 (363). His home is in the eighth underworld, with MIRU. 149 (581).

MOKO-MOKO. A lizard-god: son of *TU-TE-WANA-WANA* and *TU-PARI*. 160 (362).

MOKO-NUI. An attendant-god to *KORO-KOI-EWE*, god of birth. 183 (859).

"*Moko-roa*". A great sea-serpent. 449 (120).
"Moko-roa."

MOKO-TITI. A lizard-god. He causes consumption by entering
MOKO-TITI. and gnawing the lungs. 160 (370); 183 (842).

'Mona-riki.' The stream in which PANI stood when obtaining *kumara* from her body. 7 (262).

†MOREA (A remnant). A *rangatira* causing the death of TAMA-RAKEI. 229 (92).

MO-REA-REA (The disgusted). Tenth in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (106).

"More-more-puwha". A *karakia* in the initiatory ceremony for teaching weaving. 325 (136).

MORINA (Remove *tapu* from crops). A *tohunga* living before the deluge: he was learned in the ceremonies and thank-offerings for food. 169 (262).

†MOTAI (From the sea). The common ancestor of MOKEKE and the *hapu* adopting him. 230 (135).

'Motu-tapu' (Sacred island). The home of *TINI-RAU*, where
'Motu-tapu' *RUPE* found HINA', 91 (371); 417 (12). Mentioned in the *tangi* of HINA', 214 (1226): in the song of the *kaka-riki* to the *kaka*, 396 (1862), and *karakia* at naming of PIHANGA, 277 (1654).

†Motu-weka (Clump of trees where the *weka* stays). A *kainga* to which the *taua-toto* went after the night-attack. 299 (30).

MO-URI-URI (Black darkness). Ninth in descent from *REHUA*; an ancestor of *TA-WHAKI*. 240 (106).

MUA. A god whose altar stood in the sacred place of the temple
MUA. *whare-kura*; in 'the place of Mua': here sacrifices were made, 119 (12). An image of *KAHU-KURA* kept here, 120 (46). Offering to in ceremony to avenge murder, 167 (155): on raft at deluge, 178 (655): after launching *waka*, 285 (325). In childbirth ceremonies, 414 (547). In *karakia*, the *tui* of *TA-WHAKI*, 266 (1166).

MUI-NAKO (Swarm in fat). The mother, by *TA-WHAKI*, of the bird *kuru-patu* and the fish *kana-kana*. 256 (767).

†Mumuhu (Press through a thicket). A noted *toa* of the 'NGA-TI-TAMA'. 318 (380).

MUMU-TE-AWHA. A god of the whale. 159 (324).

MUMU-WHANGO (Gentle noise of the air). The mother, by *TANE'*, of the *totara*. 140 (200). See also KU-WHAKA-HARA.

†Mura (Flame). A *tohunga*, who dedicated Mokai to *TU'*, 223 (189). He dreams propitious dreams, 291 (2): disputes with Tama-kere, 291 (20): slays an old woman as *utu*, 301 (104): falls from grace, 307 (353): wishes to sacrifice slaves at naming of canoes, 315 (265), and causes the death of two men, 317 (330): is slain by Maru-wehi, 454 (360 et seq.).

MURI-RANGA-WHENUA or 'RANGA-WHENUA (Breeze that encircles
'Ranga-whenua the land). An ancestress of *MAUI'*, from whom he obtained the jaw-bone with which he beat the sun, and which he used as a hook for fishing up the North Island, thence called Te Ika-a-Maui, 'the fish of *MAUI'*.' 194 (391); 198 (555). A child of Tama-a-rangi by his first wife. 182 (831). Mentioned in *karakia* used by *MAUI'* in hauling up the land. 200 (616).

'Muri-wai-o-ata' (Sea-coast of the light). The place to which Tuna was going when met by *TA-WHAKI*. 263 (1066); 264 (1089).

MURI-WHAKA-ROTO. Goddess of small fish, 159 (326); mother by *PUNGA* of *KARIHI*, 159 (327).

Muri-whenua. The North Cape. Shark are caught here and at Tuhua, from whose teeth are made valued ear-drops. 399 (1979).

MUTU. A god of evil, whose home is with MIRU in the eighth
MUTU. underworld, 149 (580); 160 (367).

‘Nahe-rangi’. The tenth and highest upper world: the home of *REHUA*. 130 (158); 146 (448, 455).

NINI (Daub). A child of UTA and HOU-MEA. 74 (458).

NIWA-REKA (Great delight). Daughter of UE-TONGA, and wife Niwa-reka of MATA-ORA, 109 (136). In *karakia*, 110 (169). Ancestress of *MAUI’*, 186 (47).

‘Niwa-reka’. The last name given to the canoe built by the fairies for RATA. This name was given after all ceremonies had been performed before *MUA*. The first name, ‘*Riwaru*’, was given because of the greenness of the timber; the second, ‘*Tui-rangi*’, was given when it was ornamented and finished; the third, ‘*Paka-wai*’, when it was drawn up on shore. 285 (310, 329).

NUKU (Space, or Distance). Space personified. In *karakia* NUKU. averting witchcraft, 451 (232, 253, 259); 452 (291).

NUKU. One of the two *tohunga* who, cursing each other, were transformed into *rimu* and *matai* trees, and their dog into a mound of earth. 85 (108). See KOROTI.

Nuku-mai-pahua. A name in the *karakia* by WHAKA-TAU’ at the burning of ‘*Uru-o-manono*’. 349 (619).

‘’NUKU-MAI-TORE’. See ’AITANGA-A-NUKU-MAI-TORE’.

Nuku-mea. A name in a lament. 231 (195).

Nuku-moana-riki (Distant little sea). A place mentioned in a *karakia* of MATA-ORA. 110 (171).

NUKU-POURI. The name of a fairy *rangatira*. 40 (125).

NUKU-TAWHITI. A man who visited Ao-tea-roa in search of KUI. 512 (465).

‘Nga-atua’ (The spirits). The sixth upper world, abode of the inferior gods. *TA-WHAKI* is supreme here. 146 (449).

Nga-huru. [1] Autumn; especially the eleventh month, March. 51 (67). [2] The sacred name for ten, after the way in which WHAI-TIRI counted her *taro* roots. Offerings to *TA-WHAKI* are counted in this way. 277 (1668).

‘NGA-I-POROU’. A *hapu* sprung from WHEKE-TORO and RAU-A-RIKI-AO, two *rangatira* who came in the ‘*Manga-rara*’ canoe. 337 (92).

‘NGA-IWI’. The *hapu* to which PUHI-HUIA belonged: it sprang from chiefs coming in the ‘*Tai-nui*’. 355 (163).

NGA-KARU-KI-ROTO (The eyes inside). Wife of HAPUKU, and mother of TAMURE and NGA-TOKI-KI-ROTO. 257 (782).

‘NGAKI’ (Avenger). A sea-tribe attacked by *TA-WHAKI*. 255 (734).

‘‘Nga-mauri’’ (The spirits). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1447). Used by *taua* (war-parties). 167 (158).

NGANA-HAU. God of evil and death. 183 (863). Invoked in NGANA-HAU *karakia* averting witchcraft. 452 (302). See also *TOTE*, *WARO*, and *TU-TE-NGANA-HAU*.

Ngana-o-tahuhu (Intense cold of the ridge-pole). A wind beating *RUPE* back when flying to the upper worlds. 91 (386).

NGA-NGA. God of sleet. 155 (121); 203 (769).

NGA-NGA-NA (Brightness). A name in the *karakia* uttered when *PAIA* uplifted *RANGI'*. 175 (550).

NGA-NGA-NA-TAHI. The mother and goddess of the *manga* (*barracouta*). 159 (330).

'Nga-nga-tu-a-maro' (The steadfast core). The place from which the people of TAMA-I-WAHO fled before *TA-WHAKI*. 271 (1398).

NGAORE (The tender one). Goddess, and mother, by *TANE'*, of the *toe-toe*. 30 (140); 141 (255).

'Nga-paki-tua' (The fair weather beyond). One of the three *toki* (axes) made by KAHUE from one block of stone. 280 (92).

''Nga-puke'' (The hills). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1423).

'NGARARA'. Reptile gods. Their names were *HURU-KOE-KOEA*, *TA-WHEKE* and *TU-TANGATA-KINO* (god of the bowels); and their home was with MIRU in the eighth underworld. 149 (577).

NGARARA-HU-ARA (Reptile making a noise in the path). 103 (847), or

NGARARA-HUA-RAU (Reptile of varied appearance). A serpent-woman, burnt to death by RURU-TEINA and his brothers. From two scales of her body, which jumped from the fire, the *para'* fern had its origin. 102 (837).

'Nga-rimu' (The seaweed). A place in the sea at which the raft arrived after the deluge. 178 (645).

'Nga-roto' (The lakes). The third upper world. The splashing over of the spray from its lakes falls to the earth as rain. 145 (434). It is the home of *MARU*, the war-god. 145 (439).

NGARU-AI-PAPA (Rippling on the earth). A man living before the deluge: he taught the worship of the gods. 171 (339).

Ngarue-mata-puru-titohea. A name in the *haka* which made KAE laugh. 419 (101).

'Nga-tahi'. A name in a *karakia* by food-bearers. 380 (1227).

NGA-TAHUA (The mounds). A man living before the deluge: his obedience ensured him a long life. 170 (300).

'Nga-tauira'. The fifth upper world: the abode of the attendants on the inferior gods. 146 (446).

'NGA-TI-AWA'. A *hapu* in the Hokianga district, mentioned by the old people of Maunga-whau. 364 (531).

'NGA-TI-KAHU-KOKA'. The *hapu* to which PONGA belonged: it was descended from those who came in the '*Tai-nui*' canoe. 355 (161).

'NGATI-KORAKO' (Descendants of the albino). A *hapu* of the 'PATU-PAE-AREHE'. 411 (450).

'NGATI-KURA' (Descendants of the red one). A *hapu* of the 'PATU-PAE-AREHE'. 411 (449).

†'NGA-TI-TAMA' (Descendants of TAMA). The *iwi* or tribe of the tale. 59 (397); 501 (3).

'Nga-ti-tu' (Descendants of *TU*'). An *iwi* mentioned in an old lament. 62 (506).

'NGATI-TUREHU' (Descendants of the dimly-seen). A *hapu* of the 'PATU-PAE-AREHE'. 411 (450).

''Nga-tohi'' (The nipped off). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1438).

NGA-TOKI-KI-ROTO (The *toki* inside). A child of HAPUKU and NGA-KARU-KI-ROTO. 257 (783).

NGATORO-I-RANGI (Seek for the heavens). Chief *tohunga* on the '*Arawa*' canoe, having been decoyed aboard by TAMA-TE-KAPUA. He ascended Tongariro, traversing the Hot Lakes district, and placed the fairies 'PATU-PAE-AREHE' or 'TAHU-RANGI' in the mountains as marks of possession. 37 (24).

''Nga-wete-wete'' (The unblessed). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1440).

''Nga-whaka-i'' (The boastful). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1445).

NGE-UKU. A god invoked to grant success in war. 183 (845).

Oika. The nineteenth day of the moon: one of the unlucky days. 58 (369).

†'*Orota*' (Destructive). A *waka-pitau* (war-canoe) of the 'NGA-TI-TAMA'. 317 (345); 470 (323).

O-TUNA-I-RANGA. Mother, by *TANE*', of the *nikau*-palm. 141 (247).

One-hunga. The landing place of the 'NGA-IWI', whose *pa* was at Maunga-whau (Mt. Eden). 355 (165).

'O-tea' (White food). The island on which TURA found the ''NUKU-MAI-TORE'. 404 (156).

PA. God of the power of consuming food. 21 (197); 183 (857).

'Pa' (Touched). A place passed by the raft at the deluge. 179 (680).

PAEKO. A man mentioned in a proverb 'At a call to a feast PAEKO is not called: at a call to a fight PAEKO is called', 472 (417). His action in consequence, 483 (107).

'Pae-rau'. The path traversed by spirits journeying to "Reinga', 455 (398). Used as being almost synonymous with 'Reinga', 365 (572); 384 (1378).

PAHAKA. A deity of the *kumara*: son of *RONGO-MA-TANE*. 2 (33).

PAHIKO. Tutelary deity of the *kaka*. 93 (457); 143 (331).

PAIA (Closed up). Son of *RANGI'* and *PAPA'* next after PAIA *TANE'*, 130 (160); 144 (367). He assisted in the separation of his parents, 175 (526, 528). In *karakia* when bearing food, 380 (1227).

PAI-KEA (To ward off a blow). [1] God of sea-monsters: a child of *RANGI'* and PAPA'. From him are descended the *Maori* people. 130 (164). [2] A storm-god. He is represented in the carved stern-post (*rapa*) of a canoe. 313 (162).

Paikea. Son of Ue-nuku and his wife RANGA-TORO. He came to Ao-tea-roa, 295 (179). The tale of his swim, with *karakia*, 424 (293).

'PAIKEA' (Sea-monster). A *hapu* visited by Hema when he met his death, 247 (374). Attacked by *TA-WHAKI*, 255 (718).

PAI-MAHU-TANGA (Delight of the ripening crop). Daughter of Pou-ma-tanga-tanga, the son of Rata: slave-wife of Ue-nuku, 290 (511): mother of Rua-tapu, 186 (65); 423 (255).

**Pai-tai-o-te-rangi* (The shore of heaven). Stars, the offspring of *IRA*, obtained by *TANE'* for beautifying *RANGI'*. 136 (42).

'*Paka-wai'*. The third name of the canoe built by the fairies for Rata. 285 (318). See '*Niwa-reka'*.

Pakia. An ancestor of Paikea mentioned in his *karakia*. 426 (408).

PAKIHI-KA-NUI (Great plain). One of three chattering women met by *TA-WHAKI* after his ascent to the upper worlds. 264 (1108).

PAKI-HINGA-NUI (Great waist-garment dropped off). The first person met by *TA-WHAKI* in the upper worlds. 264 (1094). (?Synonymous with PAKIHI-KA-NUI).

PAKI-HINGA-ROA (Long girdle dropped off). The second person met by *TA-WHAKI* in the upper worlds. 264 (1095).

†Paki-hore (Lazy). A young man at the annual marriage ceremonies. 352 (50).

Paki-o-takapou (The calm warmth of Summer). The season when the feathers of *RUPE* grew again. 92 (395).

†'*Pakiri'* (To shew the teeth). The war-canoe (*waka-pitau*) left from the night-attack: in it pursuit was made. 236 (380).

PAKOTI. The goddess-mother, by *TANE'*, of the flax (*harakeke*). 141 (256).

PANI (Orphan). Goddess of the *kumara*. Invoked at planting, PANI 2 (35). In *karakia*, 3 (79); 7 (273). How *kumara* was obtained from her, 7 (258). Shewed her favour in a peculiar-shaped root, 3 (107).

Pani-pani. Wife of KAHUTIA-TE-RANGI, son of UE-NUKU: mentioned in the *karakia* of PAIKEA. 426 (404).

Pango. A name in a *kai-ora-ora*, or taunting song. 500 (807).

PAOA (Smoke). A great *rangatira* who left his high-born wife for a slave-girl. 353 (106).

PAORO (Echo). The first woman, MA-RIKO-RIKO, was formed by the goddess AROHI-ROHI from the quivering heat of the sun and PAORO. 89 (297); 135 (10); 150 (628).

PA-PA. A lizard-god: son of *TU-TE-WANA-WANA* and TU-PARI. 160 (362).

PAPA. Mother, by *TANE'*, of the *kiwi*. 143 (322).

PAPA'. See PAPA-TU-A-NUKU.
PAPA'.

'Papa-ari-ari' (The admired block of stone). The axe (*toki*) given to RATA by KAHUE. 280 (89).

†Papaka. The district of the *pa* to which the embassies were sent. 58 (338).

'Papa-tu-ano-hawaiki-a-kahue' (Calm plains of Hawaiki of KAHUE). The place where RATA found KAHUE and obtained the axe *'Papa-ari-ari'*. 279 (74).

PAPA-TU-A-NUKU (PAPA') (Flat, resembling the earth). PAPA' The sixth and chief wife of *RANGI-POTIKI* (which see), 130 (155). Offerings made to her after the deluge, 181 (764). Mentioned in *karakia* averting witchcraft, 451 (233). As a place she is divided into the ten lower worlds, 148 (560). In *karakia re* origin of *kumara*, 7 (274): of *aruhe*, 8 (316): during tattooing, 109 (130). In *tangi* of TAMA-NUI', 118 (539). She still weeps for *RANGI'* in mists, 139 (166). *Karakia* at separation, 175 (518, 527); 176 (541). *Karakia* for hauling canoe, 311 (105).

Papa whara-ana. A cave mentioned in a lament. 408 (319).

'Pa-pe-a-ea'. The place from which the people of TAMA-I-WAHO fled before *TA-WHAKI*. 271 (1397).

PA-RAKI (Land wind). Mother, by *TA-WHAKI*, of the birds *karoro* and *torea*. 256 (766).

'PARAOA' (Sperm whale). A sea-tribe attacked by *TA-WHAKI*. 255 (717).

"Para-rakau" (Incense of gum). A *karakia* used for a war-party (*taua*). 167 (159).

PARATA. A monster living in mid-ocean: his breathing causes the tides. 159 (311).

PARA-URI (The black one). Tutelary deity of the *tui* and other black birds. 93 (458); 143 (328).

PARA-WHENUA-MEA (Debris of the flood). Son of TIPU-TUPU-NUI-A-UTA, a great teacher before the deluge. 177 (581).

PARE (Plume of the head). A young woman of high birth who, making advances to HUTU and being repulsed, hanged herself. The tale, 338 (142).

†PARE'. See PARE-INU-ORA.

PARE-HUTU (Leap with a plume on his head). The name given to HUTU after bringing PARE back from the underworld. 342 (306).

†PARE-INU-ORA (PARE') (Plume worn when life was in power). A *rangatira* on whom *muru* was inflicted because of the burning of his *whare*, 16 (17). Duel with HEWA, 24 (335). Fishing lore, 42 (233). Hunting lore, 64 (60). With MOKEKE after the battle, 491 (441). Speaks of *taniwha*, 505 (168): of previous inhabitants of Ao-tea-roa, 509 (337).

PARE-KEWA. The goddess of dreams: *TU-NUI-A-RANGI* is god. 183 (846).

Pare-korau. A name mentioned in an old lament. 298 (296).

PARE-KORI-TAWA. A daughter of HINE-NUI-TE-PO, born in the underworld, 148 (558). When the sky is covered with small clouds she is said to be tilling her garden, which is a sign the planting season is near, 160 (395). She and her sisters hear of *TA-WHAKI*, 257 (788). (Taylor says there is a moth called *pare-kori-tawa*).

Pare-whero (Red plume). The place where the '*Manga-rara*' drifted ashore after being upset. 336 (74).

'Pari-nui-te-ra' (High cliff of the sun). A cliff in Hawaiki whence *kumara* were obtained by *RONGO-I-TUA*. 13 (531). (Locally, the name of Gable-end Foreland, north of Poverty Bay).

'Pari-nui-te-rangi' (High cliff of heaven). Another cliff (see 'Pare-nui-te-ra') whence *kumara* were obtained. 13 (532).

'*Pari-nuku*' (Cliff of the earth). Two *whare* of *WEHI-NUI-A-*

'*Pari-rangi* (Cliff of the heaven). *MAMAO*, a younger brother of *TANE'*, where he fixed the stars after having caught them. 136 (67). See '*Hira-tai*' and '*Hira-uta*'.

PARORO-TEA. White scud, as an air deity. 161 (413).

Paru-roa (Long mud). A place in Manu-kau harbour. 372 (889).

PA-TAI-TAI. A man who spied on PANI and discovered whence she obtained *kumara*. 7 (265).

PATITO. A man who returned from 'Reinga' to test his son's prowess as a spearman. 24 (338); 293 (100).

'PATU-PAE-AREHE' (Rest on the ridge till weary). Fairies dwelling in the forests, where they were supposed to have been placed as marks of possession by NGATORO-I-RANGI, chief *tohunga* of the '*Arawa*', 37 (24). Though joyous, and usually harmless, to them was imputed the death of anyone suffocated by the charcoal-fumes of the over-heated and unventilated *whare-puni*, 32 (199); 88 (243). Three *hapu* were the 'NGATI-KURA', 'NGATI-KORAKO' and 'NGATI-TUREHU', 411 (448). Supposed to be remnants of the 'TUREHU', former inhabitants, 511 (415). They stole the wife of RUA-RANGI, 38 (40). They had no *karakia*, 40 (130).

'*Pau-iri-ra-ira*' (Day of pimples on the skin). The *waka* in which RAKA-TAURA visited Ao-tea-roa. 512 (456).

Pa-wai-tiri. A name in the lament of a widow. 461 (634).

"*Peke-haua*". A *taniwha* slain by PITAKA and others. 508 (325).

**Peke-hawani*. The star Spica: it rises (just before the sun) in September, the fifth *Maori* month. 137 (99).

PEKI-I-TUA (Jump behind). A man, living before the deluge, whose projects were all carried out. 170 (303).

†PERA. The young wife of TAMA-KUKU: she gives birth to a child. 401 (2).

PETI-PETI (Portuguese man-o'-war). A marine deity, ancestor of PAIKEA. 424 (311).

PI. God of the sustaining power of food. 183 (857).

PIHANGA (Window). The daughter of *TA-WHAKI* and PO-TANGO-TANGO. 277 (1655).

"Pihe hiku toto" (The avenger of blood). A ceremony performed by a war-party returning from seeking *utu* for murder. 302 (140).

Piki horo. A mountain mentioned in the *tangi* of PUHI-HUIA. 400 (2046).

'*Piki-rawea*' (Plume of beauty). The name of the shank of the fish-hook of *MAUI*'. 198 (558).

'Piko-piko-i-whiti'. A river mentioned in the *karakia* of RATA when hauling a canoe to the sea. 284 (253).

'*Pinoi-nuku*' (Hot stone of the earth). A name given by KAI-AWA when smoke appeared from the wood being rubbed for sacred fire. 337 (110).

'*Pinoi-a-rangi*' (Hot stone of the heavens). A name given to '*Pinoi-nuku*' when fire appeared. 337 (111).

PINGAO. The plant Demoschenus as a child of U-TE-KI and TONGA-RAU-TAWHIRI. 257 (784).

'*Pipiko-nui*'. A name given to the *kumara* by *RONGO-I-TUA*. 12 (482).

†PIRI (To adhere). The girl who related the doings at the annual marriage ceremonies. 350 (654); 351 (9).

Pirongia. The name of a place mentioned in a fairy *karakia.* 40 (125).

PITAKA. A man (son of TAMA-IHU-TOROA) famed for slaying *taniwha.* 368 (734). The tale of the slaying of "*Hotupuku*". 505 (172).

Po (Night). [1] The tenth and fifteenth periods of the
Po. universe, 127 (17, 22); 129 (90). Offerings made to *Po* after the deluge, 180 (734); 181 (762).

[2] A place in the lower worlds, passed by MATA-ORA. 109 (141). Visited by *TANE'*, 136 (39). See "Po".

"Po". One of the first *karakia* taught in the *whare-kura.* 121 (108).

"Pohe-i-mau" (The blind caught). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1470).

'Pohutu-kawa'. The name of the *kumara* cultivation causing the war between *TU'* and *RONGO'*. 5 (171). It is also the name of a variety of *kumara.*

Pokai-taua. A *hapu* mentioned in the *karakia* of WHAKA-TAU' at the burning of *'Uru-o-manono'*. 349 (622).

POKO-HA-RUA-TE-PO (Pit of the breath of night). The first wife of *RANGI-POTIKI*, a sister of *TANGA-ROA.* 129 (127). She was the mother of the evil offspring cast out from the upper worlds. 153 (2).

'PONA-TURI'. The sea-sprites. They slew HEMA, father of
'Pona-turi' *TA-WHAKI*, 247 (375); who in turn slew them in a peculiar manner with the aid of the sun, 251 (530). They attacked RATA, who overcame them by certain of their own *karakia*, 289 (472). In *karakia* referring to their destruction, 254 (670). Also called 'TAHU-RANGI', 303 (158).

PO-NUI-A-HINE (Great night of the daughter). A young woman who went with her father to assist in removing the *tapu* from Whanga-o-keno. A *kuri* (dog) of "*Moho-rangi*" breed stared at her fixedly; and she having neglected to veil her eyes from things *tapu*, was turned first into a grasshopper, then into a rock in the ocean. 337 (97).

PONGA (Tree-fern). A young *rangatira*, of a junior family, belonging to the *hapu* 'NGA-TI-KAHU-KOKA'. He fell in love with PUHI-HUIA, a young woman of highest birth, and in the end obtained her as his wife. 354 (149).

'PONGA'. A sea-tribe attacked by *TA-WHAKI.* 265 (742).

POPORO-KEWA (Last extinguished). A *rangatira* of the 'ATI-HAPAI'
POPORO' tribe. He married MAIRA-TEA, whose brother TU-WHAKARARO, paying them a visit, was killed. Vengeance was taken by WHAKA-TAU-POTIKI. 345 (405).

†*'Porina'* (To float). The first name of the war-canoe *'Puritia'*. 320 (478).

Poro-rimu (Block of moss). A place to which a scale from NGA-RARA' fled and was changed into a certain fern. 104 (893).

PO-TANGO-TANGO or 'TANGO-TANGO (The very dark one). A daughter of HINE-NUI-TE-PO, born in the underworld, 148 (557). She heard of *TA-WHAKI*, 257 (793).

Po-teki (Hanging night). The eleventh period of the universe.
Po-teki 127 (18); 129 (94).

Po-terea (Drifting night). The twelfth period of the universe.
Po-terea 127 (19); 129 (96).

Pou. A name mentioned in a lament. 231 (193).

Pou-a-hao-kai. A man-eater; fellow to Matuku: both slain by Rata. 286 (347, 355).

Pou-awhi. A name mentioned in a lament for illustrious dead. 62 (525).

'Pou-hoata' (Spear stuck upright). A place passed by the raft at the deluge. 179 (697).

Pou-ma-tanga-tanga (The unsteady post). Son of Rata and KANI-O-WAI, and father of PAI-MAHU-TANGA. 290 (510).

POU-NAMU. Greenstone as a god-monster, son of *TANGA-ROA*
POU-NAMU. and ANU-MATAO. 159 (338); 492 (482).

'Pou-o-whai-tiri' (Post of WHAI-TIRI). A post erected by *RUPE* beside a filth pit. 503 (108).

PO-URI-URI (The dark one). A daughter of HINE-NUI-TE-PO, born in the underworld, 148 (557). She hears of *TA-WHAKI*, 257 (793).

'Pou-tahi'. A name (given to the perch for a tame *kaka*?) in the song of the *kakariki*. 396 (1864).

'Pou-te-rere-ki' (Words are all in vain). The *whare* of *TU-KAI-*
'Pou-te-rere-ki' *NANAPIA* in the underworld, where *TANE'* sang his farewell to HINE-A-TAUIRA. 148 (538, 545, 552).

POU-TINI. A god-monster, son of *TANGA-ROA* and ANU-MATAO. 159 (338).

'Pou-tama-tane' (Post of the son). Supports erected by
'Pou-tama-wahine' (Post of the daughter). Tura for his fairy wife during child-birth. 406 (212, 214).

'Pou-turi'. The seventh underworld: the fifth, sixth and seventh underworlds, 'Uranga-o-te-ra', 'Hiku-toia' and 'Pou-turi' were ruled by ROHE, one time wife of *MAUI'*. 149 (570).

Pou-tu. Mid-winter. 125 (267).

**Pou-tu-te-rangi* (The upright pole of heaven). The star Altair. It rises, just before sunrise, in the ninth *Maori* month, January, 137 (100); and rules the dry tenth month, 8 (334). It is in the west during the nights of the seventh month, 58 (370).

Po-wha-wha (Moaning night). The thirteenth period of the Po-wha-wha universe. 127 (20); 129 (99).

PUA-I-TAHA (Foaming wave that passed on one side). God of South-west gales. 130 (137); 161 (411, 413).

'*Pua-nui* or *Hau-o-Pua-nui*. A wind hastening the feet of lovers. 39 (87).

**Pu-anga* (Blazed up) or **Puaka*. The star Rigel. Father of Pu-anga **Ao-tahi* (Canopus). 137 (88). It rises, just before sunrise, in the first *Maori* month, May, together with **Mata-riki* (the Pleiades) and **Taku-rua* (Sirius). 137 (96). The appearance of its twinkling foretold the kind of season to ensue. 137 (105). As a personage (?) in *karakia* at naming of PIHANGA. 277 (1658). It appeared at midnight when *kumara* was planted. 1 (1). It was one of the stars guiding discussions. 125 (277).

**Pu-anga-hori*. The star Procyon: it rises, just before sunrise, in the second *Maori* month, June. 137 (97).

"Pua-pua" (The bait). A *haka* danced before KAE. 419 (88).

†PUA-ROA (Long blossom). The *rangatira* who told the tale of the embassy. 50 (58). In the battle. 486 (230).

'Pu-aro-nuku' (Facing the earth). Other names of 'Puta-aro-
'Pu-aro-rangi' (Facing the sky). aro-nuku', the cave of
MATUKU, 288 (431).

PUHI-HUIA (Plume of the *huia*). A young woman of high rank belonging to the *hapu* 'NGA-IWI' and living at Maunga-whau (Mt. Eden, near Auckland). She fell in love with PONGA, a junior *rangatira* of a junior *hapu*, and took him as her husband in spite of all opposition. 354 (149).

PUHI-KAI-ARIKI. The carved figure at the base of the stern-piece (*rapa*), gazing into the canoe. 313 (159).

Pu-hou. A name mentioned in an old lament. 298 (300).

'Puke-ki-tauranga' (Hill of resting). [1] The home of PUPU-MAI-NONO, sister of *TA-WHAKI*. 254 (688). [2] A place from which the people of TAMA-I-WAHO fled before *TA-WHAKI*. 271 (1399).

'Puke-nui-o-hotu' (Great hill of sobbing). The first battle of the war of the gods. 156 (172).

'Puke-nui-papa' (Great flat hill). The second battle of the war of the gods. 156 (181).

'Puke-nui-tau-ranga' (Great hill of battle). The third battle of the war of the gods. 157 (189).

Puke-rau-aruhe (Hill of the fern). A place to which a scale from NGA-RARA' fled and was changed into a certain kind of fern. 104 (893).

PU-MATE-AIO (Origin of calms). A *tohunga* living before the deluge: his virtuous life procured the constant presence and blessing of *TANE'*. 169 (264).

'Puna-kau-ariki' (Spring where lords bathe). A place in the upper worlds left by Tuna. 263 (1067).

"Puni". A *karakia* used in slaying "*Peke-haua*". 508 (320).

†Punua (Young animal). The son of Hau-iti. 435 (161).

PUNGA. The god of all ugly things, 159 (319): a son of
PUNGA. *TANGA-ROA*, and father of ***IKA-TERE***, progenitor of fishes, and *TU-TE-WANA-WANA*, progenitor of lizards, 159 (305). Driven from 'Aka-aka-tapu-o-tane' by *TA-WHAKI*, 159 (321).

PUNGA-HEKO. A goddess from whom *TANE'* obtained procreative parts for the earth-woman. 144 (384).

'Pu-oro-nuku' (Land of bad weather). The places where Wahie-
'Pu-oro-rangi' (Stormy sky). roa, father of Rata, snared *koko* (fat *tui*), and was killed by Matuku, whose hunting-grounds they were. 278 (23, 24); 286 (344).

'Pu-o-toe' (The root of all things). A place at the foot of a hill where WHAI-TIRI dwelt. 259 (881).

Pu-ponga (Trumpet made of *ponga*). A famous fishing-ground in Manu-kau. 355 (181).

PUPU-MAI-NONO (Tie up the binders for a canoe). The sister of *TA-WHAKI*, 247 (366). Her home was at 'Puke-ki-tauranga'. 254 (688). She uttered *karakia*, 255 (702).

Puraho-kura. A man who assisted in the slaying of *taniwha*. 505 (168).

PURA-KAU. The god of *makutu*, 183 (843); 210 (1055). Guardian of the tongue and lips, 183 (843).

†'*Puritia*' (To be held up). A war-canoe of the *hapu* 'NGA-TI-TAMA'. 318 (397).

†Purua (Blocked up). One of the eight men slain by the embassies. 59 (404).

Puta (Through). A great teacher living before the deluge. He built a temple and taught the nobility of man; but being disregarded, he caused the flood known as 'the overturning of Mata-aho by Puta'. 172 (390).

'Puta-aro-aro-nuku' (Hole in the breast of the earth). Also 'Pu-aro-nuku' and 'Pu-aro-rangi'). The cave from which Matuku was enticed by Rata. 288 (431).

PU-TAHI (The first; or Origin). A name used at the uplifting of ***RANGI'***. 175 (520).

'Pu-tete-nui-no-raki' (The substantially fixed heaven). A place from which the people of Tama-i-waho fled before *TA-WHAKI*. 271 (1398).

PU-WHAKA-HARA (Great origin). The mother, by *TANE'*, of the *ake-ake-rau-tangi* tree. 140 (217).

'RA (*TAMA-NUI-TE-RA*). The sun as deity. He was the son
'RA
of *RANGI'* and WERO-WERO. 128 (49). His course is called 'Whiti-reia', 145 (434), and the summit of his course 'Taumata', 145 (434). The course by day lies through 'Waka-maru', the second upper world, 145 (431), and by night from west to east through 'Hau-ora', the fourth upper world, 145 (441). Snared and beaten by *MAUI'*, 195 (411). His full name, 196 (484). *Karakia* mentioning his birth, 128 (50): in *karakia* of *TA-WHAKI*, 249 (469): for restoring sight, 260 (909, 920, 928); counteracting witchcraft, 451 (242). In lament of a widow, 461 (633).

RAE-ROA (Long forehead). The defiant god: mentioned in the invocation by *TA-WHAKI*, 267 (1202). (*Rae-roa* is a term used for men of high birth; *Rae-poto* (short-forehead) for common men.)

'Rahi-rahi' (Thin). A place passed by the raft at the deluge. 179 (691).

'Raihi' (Plot of ground enclosed by a fence). A place visited by Rata when seeking Matuku. 286 (344).

†Raka (Entangled). The man who secured a *pewa* at the *muru* of Pare'. 92 (412).

RAKA-TAURA, or RAU-KATAURA. Goddess of the air: a
RAU-KATAURA.
daughter of *TANE'*. 52 (135). She is the cause of sudden and unintelligible noises in the air. 143 (349, 353). At first her flute was a certain cocoon, which is now her habitation. 143 (351). Her daughter is WHEKE. 143 (355). Invoked in *karakia* counteracting *makutu*, 453 (306, 310, 312).

Raka-taura (Entangled with a rope). A man who visited Ao-tea-roa in the *'Pau-iri-ra-ira'*. 512 (455).

Rakau-nui. The sixteenth day of the moon: full moon. 392 (1726).

Rakei. A name mentioned in the *tangi* for Tu-whaka-raro, sung by Apa-kura. 346 (472).

'*Rake-rakea*' (Scratch away). A wooden scraper with which *RUPE* cleaned the *marae* of *REHUA*. 503 (105).

''Raki-i-paku'' (The booming sky). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1389).

''Raki-i-papa'' (The crashing sky). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1391).

RAKIORA. A deity of the *kumara*: son of *RONGO-MA-TANE*. 2 (32).

''Raki-pake'' (Sound of crashing in the sky). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1390).

'Raki-tahua'. A place at which Rata sought Kahue. 279 (71).

''Ra-kopa'' (Darkened sun). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1473).

RA-KURU. A man living before the deluge: he committed the first theft by stealing the fish-hook of TARI. 173 (425).

†RAMA (A torch). A young girl who pretended to brave the *tapu*. 335 (11).

RANGA-HORE. The mother, by *TANE'*, of mountain stones. 142 (296).

RANGA-HUA (Porpoise). A marine deity, ancestor of PAIKEA. 424 (312).

RANGA-HUA (Heap of fruit). Wife of POU-MA-TANGA-TANGA, the son of RATA. 290 (511).

Ranga-tira. A place mentioned in a *karakia* sung by MATA-ORA whilst being tattooed. 110 (171).

RANGA-TORO (Urging forward). Chief wife of UENUKU. 422 (240).

'Ranga-unu'. The sands at the entrance to 'Reinga'. Mentioned in *karakia* used at naming. 416 (626).

RANGA-WERE-WERE (Collector of small things). A good man living before the deluge: his appearance never altered. 170 (295).

'RANGA-WHENUA. See MURI-RANGA-WHENUA.

RANGI'. See *RANGI-POTIKI*.

Rangi-a-te-amo. A name mentioned in an old lament for illustrious dead. 62 (507).

RANGI-HORE (The bare heavens). God of rocks and stones: son of *MAUI'* and ROHE, and father of *MARU*, god of war. 266 (1187).

'*Rangi-ka-wheriko*'. A baler used by TURI in the '*Ao-tea*'. 314 (221).

RANGI-MAHUKI (The auspicious sky). A god mentioned in the *karakia* murmured by *TA-WHAKI* when reviving at the pool 'Rangi-tuhi'. 249 (469, 477).

'Rangi-ora' (Heaven of life). A place mentioned in a *karakia* uttered when *PAIA* uplifted *RANGI'*. 176 (561).

RANGI-NUI (Great heaven). [1] A *tohunga*, living before the deluge, learned in the rites of *TANE'*, 169 (266). [2] A man who called himself RANGI-NUIA. 170 (309).

RANGI-NUIA (Heavens made great). A vain man living before the deluge. 170 (310).

†RANGI-PA-TANGO (Day of cracking). One of the embassies killed at the lake. 56 (285).

'Rangi-po-hutu-kawa' (The dry summer tree). A *whare*, and home of *TANE'* mentioned in his farewell to HINE-A-TAUIRA. 148 (544, 551).

RANGI-POTIKI (*RANGI'*) (*RANGI* (the sky) the last-born).
RANGI' Husband of PAPA-TU-NUKU. Last-born son of *Maku* and *Mahora-nui-a-rangi*. 127 (31). His six wives and their offspring, 129 (128, et seq.). The separation of

RANGI'' and PAPA', 131 (197): another version, 175 (498): they still communicate in rain and mist, 139 (164). Referred to in *tangi* of TAMA-NUI', 118 (539). He battles with *TANGA-ROA*, 131 (176). He is father of *'RA* by WERO-WERO, 138 (116), and of MARAMA by A-TU-TAHI, 138 (123). Rebellious spirits cast out, 153 (9). Called on by PUTA to overturn the earth, 173 (416). Speaks to *TANE'* of the sources of life and death, 446 (20). As a place he is divided into ten upper worlds, 145 (411). His ceremonies taught in *whare-kura*, 121 (109). His rites taught before the deluge, 169 (255); and offerings to him after the deluge, 180 (731). Thank-offerings to, 49 (8). Lineage traced from him at dedication to *TU'*, 224 (219). In *karakia* as to origin of *kumara*, 7 (271); of *aruhe*, 8 (314): on obtaining *kumara* from Hawaiki, 13 (535): whilst tattooing, 109 (120): on birth of sun and moon, 128 (48): at the separation, 175 (518, 527); 176 (541); 244 (266): on *TA-WHAKI* flying his kite, 270 (1341): at hauling of canoe, 311 (105): at purifying after childbirth, 415 (602): curing illness, 447 (37): for raising the dead, 448 (96): counteracting *makutu*, 449 (153): war-song of WHAKA-TAU', 346 (490).

RANGI-PUA-IHO (The heaven folded up). A name in a *karakia* murmured by *TANE'* when ascending to *REHUA*. 146 (466).

'Rangi-riri' (The angry heaven). A fountain in mid-ocean from 'Rangi-riri' which all fish come, 44 (290). They visit it each season, at which time none are to be caught, 159 (332). Mentioned in the *karakia* at the uplifting of *RANGI'*, 176 (560).

RANGI-ROA (Long sky). A *tohunga* living before the deluge: he was learned in the rites of *RANGI'*. 169 (254).

''Rangi-te-pikitia-te-hiku'' (The heavens ascended to the end). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1082).

Rangi-toto (Blood-red sky). A place mentioned in an old lament for illustrious dead. 62 (512).

'Rangi-tuhi' (The heaven reflecting). The pool in which *TA-*'Rangi-tuhi' *WHAKI* washed his head when attacked. 248 (432). In *karakia*, 248 (437).

Rangi-tumua. A name mentioned in a lullaby. 41 (181).

RANGI-WHENUA. The god of thunder, 145 (421). A fungus, *paru-whati-tiri*, was called his excrement, 72 (376).

RANGI-WHENUA. In Song of *TU'*, 156 (142). See WHAI-TIRI.

RANGO. God of anger, hate and revenge. 183 (861).

Rapa-rapa. A name mentioned in an old lament. 231 (189).

RAPA-WHENUA. An evil deity dwelling with MIRU in 'Te-Tatau-o-te-po'. 149 (579).

'RAPOKA' (Diverge in the day). A sea-tribe attacked by *TA-WHAKI*. 255 (721).

'Raro-aki-aki'. A *whare* mentioned in a *karakia* used when building a *whare*. TARAIA built it, and sacrificed his son to it. 171 (332).

'Raro-hara' (Inviolably *tapu*). A place mentioned by PUPU-MAI-NONO in her *karakia* enabling *TA-WHAKI* to walk on the water. 255 (703, 707).

'Raro-henga' (Lower margin). A *pa* in 'Nga-roto' attacked by *TA-WHAKI*. 268 (1275).

RARO-TIMU. A progenitor of fern (*aruhe*). 8 (313).

Raro-tonga. [1] A place mentioned in an old lament. 231 (194).

Raro-tonga. [2] Mt. Smart, near Onehunga. The home of the father of PUHI-HUIA. 387 (1515).

RATA (Familiar). A son of WAHIE-ROA, and grandson of
Rata *TA-WHAKI*, 278 (18). Aided by the fairies, he built a canoe in which he sailed to avenge the death of his father, murdered by MATUKU, Chap. xviii. He enquires of his father, 279 (42): he goes to KAHUE for his *toki*, 279 (71), which he sharpens on the back of his ancestress, 280 (99): he fells a *totara* with five blows, 281 (131): he sees the wood-elves raise the tree, 282 (177): certain plants bent in fear, 283 (223): *waka* built by the elves, 283 (230): the names of the *waka* 285 (310): RATA attacks KIORE-ROA and KIORE-POTO, 285 (331): he slays the ogre POU-A-HAO-KAI, 286 (347): MATUKU is lured from his cave, 287 (395): and being slain, yet lives as a bird, 288 (443): RATA rescues the bones of his father, 288 (452): he learns a powerful *karakia*, and slays the *tohunga* of the 'PONA-TURI,' 288 (460): he destroys the 'PONA-TURI' with their own *karakia*, 289 (499): he keeps TAMA' as a friend, or an *atua*, 290 (507): he takes KANI-O-WAI to wife, and their granddaughter becomes the wife of UE-NUKU, 290 (510).

Rata-wahie-roa. A combination of the names of RATA and his father in a *karakia*. 284 (255).

''Ra-to-wana-wana'' (Dread sun setting). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1436).

RAU-A-RIKI-AO (Leaf of the little dawn). A *rangatira* of the '*Manga-rara*' canoe: an ancestor of the 'NGA-I-POROU' tribe. 337 (78).

RAU-HAU-A-TANGA-ROA. One of the women sent by *TINI-RAU* to capture KAE. 418 (51).

RAU-KATA-MEA (Leaf that ever laughs, or makes music). A sister of *TINI-RAU*, 2 (63). She and RAU-KATA-URI are originators of certain games, 417 (3). They helped to capture KAE, 418 (50).

RAU-KATAURA. See RAKA-TAURA.

RAU-KATA-URI (Laughing leaf of the young shoot). A sister of *TINI-RAU* (and see RAU-KATA-MEA), 2 (62); 417 (3); 418 (50).

RAU-KURA (Red plume). A wife of *MAUI'*, who was insulted by TUNA-RUA. 207 (936).

RAU-KURA-MATUA (The elder red plume). The first wife of TURA. 407 (264).

Rau-mati. Summer. Ruled by *Wero-i-te-ao-marie. 137 (104); 161 (411); *koe-koe-a* (cuckoo) heard in the warm nights, 80 (685); 335 (32). The forest during Summer, 88 (260).

†RAU-MUMU (Murmuring leaf). The wife of PARE'. Courtship of, 19 (132). Tells fairy tales, 37 (12). Tells tale of PARE-HUTU, 338 (142); of PO-NUI-A-HINE, 335 (21). Speaks of birth-omens, 401 (11). Tells of TURA, 404 (133). Speaks on abstruse matters relating to ***kahukahu, tapu,*** **&c.**, 409 (330).

RAU-RIKI (Gather the small ones). [1] The first murderer: he killed HOTU-A through jealousy, 165 (78). [2] A name mentioned in a *karakia* chanted by *MAUI'* whilst digging (or TARA-RAU-RIKI), 193 (362).
Rau-riki

RAURU (Hair of the head). God of the head of man, 183 (847). A son of *RANGI'* and PAPA', 130 (163).

RAURU. [1] A *rangatira* of the 'KAHUI-TIPUA', 11 (458). [2] A *rangatira* of Hawaiki; son of TOI'. Mentioned in *karakia* used at purifying ceremony, 415 (588).
Rauru.

†REHU (Mist). A girl at the annual marriage ceremonies. 353 (85).

REHUA (Chips). The beneficent god, son of *RANGI'* and PAPA', 130 (156). His home is in 'Nahe-rangi', the tenth upper world: he is lord of kindness, 49 (8); 137 (109); 145 (408). He and *TU'* are the gods of the right side of man, 87 (189); 183 (839). He rules the four uppermost worlds—"'Au-toia' where the soul of man is created, 'Au-kumea' where time is allowed for spirits to live, 'Wai-rua' where dwell spirits attending the gods of the tenth, 'Nahe-rangi', where the supreme deities dwell: here also is the temple 'Tu-warea', 146 (456). Various descendants of, 240 (106, et seq.). He was a direct ancestor of *TA-WHAKI*, 240 (105). He gave birds to *TANE'*, 146 (480). His *marae* was cleaned by *RUPE*, who also caused the death of his son, KAI-TANGATA, 503 (100). Thank-offering to, 49 (8), after deluge, 180 (731). Visited by *RUPE*, 91 (369).
REHUA

Given the children of *TANE'* to eat by *TU'*, 153 (33). He was a leader of the hosts against *TU'*, 158 (234). In *karakia* at separation of *RANGI'* and PAPA', 175 (520); 176 (548): for restoring sight, 260 (916, 932). He called to *TA-WHAKI* who meditated war, 266 (1183): for counteracting witchcraft, 451 (241).

**Rehua*, or **Rerehu*. A star (? Antares), or the planet Jupiter or Mars. It rises with the sun in the sixth *Maori* month. 137 (99). It is called 'the eater of men' because it was visible when crops were harvested and war-parties were abroad, or because in Summer it caused listlessness, 449 (143). In *karakia*, 62 (500). It guided discussions in *whare-tatai*, 125 (278).
*Rehua

'REI-HI' (Chest held forward). The *iwi* of TARI, whose *tohunga* failed to discover the stolen fish-hook. 173 (428).

REI-MATUA. A child of TU-HURU-HURU and APA-KURA. 344 (371).

'Reinga'. The third underworld, home of HINE-NUI-TE-PO, 148 (560). Description of part seen by TAMA-NUI', 112 (270). Directions of HINE' as to route, 340 (240). No man who accepted food there might return to earth. 341 (244). Route to, 455 (398). Two women ventured to 'Reinga' and obtained fire, 455 (410). A man spent five days in 'Reinga', 456 (424). See 'Haumu', 'Paerau', 'Wai-hoki-mai', 'Wai-oti-oti'.

Reinga. The northern extremity of New Zealand: the tail of the fish of *MAUI'*. 201 (666).

REKA-REKA (Delighted). One of the women sent by *TINI-RAU* to capture KAE. 418 (51). See MA-REKA-REKA.

RERE-AHI. A deity addressed in a *karakia*. 4 (141).

†RERE-ATA (Morning star). A descendant of MAI-AO. 434 (158).

**Rerehu*. See **Rehua*.

RERE-TAI. A man who assisted PITAKA in slaying *taniwha*. 505 (169).

*Rere-toro. A star mentioned in a *karakia* repeated while a woman was being tattooed. 109 (126).

RETI (Snare). Son of PARA-WHENUA-MEA, and grandson of TIPU-TUPU-NUI-A-UTA, all of whom were saved on the raft at the deluge. 177 (602).

'Rewa-nui' (Great elevation). The *pa* of TI-TIPA, to whom TAU-TINI gave his canoe. 174 (456).

REWA-REWA (Float). A *tohunga* learned in the rites of *TANE'*, living before the deluge. 169 (265).

'Riaki' (Strain). A place passed by the raft at the deluge. 179 (688).

Rimu-rapa (Entangled sea-weed). The south head of Port Nicholson. It was the lower jaw of the fish of *MAUI'*. 201 (664).

'*Riwaru*'. The first name of the canoe built for Rata by the fairies (see '*Niwa-reka*'), 285 (310).

Roanga-rahia (Led afar). A beautiful young woman, daughter of hine-te-rangi-ataahua: she was courted by several brothers, but won by the youngest, Ruru-teina. 100 (756).

Roha. A name in a *kai-ora-ora*, or taunting song. 500 (810).

ROHE, or ROHEA-HUA-TE-RANGI. The beautiful wife of
Rohe *MAUI*'. He by witchcraft exchanged faces with her, though against her wish; on this she descended to the underworlds, abiding in the fifth, 'Uranga-o-te-ra', where she remained as guardian, 149 (569); 205 (822). She ruled over the fifth, sixth and seventh under-worlds, 'Uranga-o-te-ra', 'Hiku-toia' and 'Pou-turi', 149 (569); 207 (930). By *MAUI*' she was mother of *RANGI-HORE*, god of rocks and stones, her grandson being *MARU*, the war-god, 266 (1188).

Rohea-hua-te-rangi. The name of ROHE in a *karakia* of *TA-WHAKI*. 267 (1227, 1236).

Rohi-te-kura (Trembling red bloom). A name mentioned by *TANE*' in his farewell-song to his daughter-wife. 148 (543).

Rona (Confine with cords). A woman taken up by the god in
Rona the moon: she may still be seen there with her calabash beside a *ngaio*-tree. 408 (301). In *karakia*. 408 (320).

†Ronaki (Go abreast). One of the embassies killed at the lake. 56 (286).

RONGO'. See *RONGO-MA-TANE*, *RONGO-MARAE-ROA* or *RONGO-TIKEI*.

Rongo-hape. A man who assisted Pitaka in slaying *taniwha*. 508 (315).

Rongo-haua. A man who assisted Pitaka in slaying *taniwha*. 508 (315).

RONGO-I-AMOA (*RONGO* carried in a litter). A name of *RONGO-TIKEI* who brought the *kumara* to Ao-tea'. 14 (574).

RONGO-I-TUA (News from behind). A name of *RONGO-TIKEI* who brought the *kumara* to Ao-tea'. 12 (499).

RONGO-MAI (To hear this way). God of the whale: a son of *RANGI*' and PAPA'. 130 (164). He destroyed the hosts of *MARU* in 'Nga-roto'. 268 (1285). He visited the lower worlds, learning games and a charm. 269 (1301). His 'appearance' was that of a star, 10 (412); 269 (1299). God of the lungs, 183 (851).

RONGO-MAI-TAHA-NUI (*RONGO-MAI* of the big side). A marine deity, ancestor of Paikea. 424 (311).

RONGO-MARAE-ROA (Fame of the long courtyard). A name RONGO' given to *RONGO-MA-TANE*, perhaps as the sustaining power of the *kumara*. He fought against *TU'*, on account of a *kumara* cultivation, 4 (170). He fought with him against the gods in the upper worlds, 153 (23). Transformed to *kumara*, 5 (178). He incites *TU'* to slay, 154 (64). A god of assault, 166 (140). In the invocation of *TA-WHAKI*, 266 (1169, 1199).

Rongo-maru-a-whatu. An ancestor of Paikea, mentioned in his *karakia* whilst swimming. 426 (388).

RONGO-MA-TANE or *RONGO'*. God of the *kumara* and RONGO'. cultivated food, 1 (17). God of the left side of man, *TU'* and *REHUA* being god of the right side, 87 (190); 183 (840). A son of *RANGI'*, 130 (152). Attacked by *TA-WHIRI'* on the separation of *RANGI'* and PAPA', when he hid in the second underworld (the world of roots) where he has since remained, 133 (277). Mentioned in *karakia* sung while woman is being tattooed, 109 (130). In *karakia* at separation of *RANGI'* and PAPA', 176 (552, 561): when bearing food, 380 (1227): for counteracting witchcraft, 451 (225). Other names, signifying different qualities as god of the *kumara*, are *RONGO-I-AMOA*, *RONGO-I-TUA*, *RONGO-MARAE-ROA*, *RONGO-TIKEI*, 14 (577).

Rongo-nui (Far-famed). A man living before the deluge: he wavered between the teachings of *TU'* and *TANE'*, and was eventually driven into the woods. 170 (283).

'Rongo-nui. The name of a star in *karakia* used whilst tattooing a woman. 109 (122).

RONGO-NUI-A-TAU (Great news heard). A leader against *TU'* during the war in the upper worlds, 158 (235). He, with *KAHU-KURA*, was seen in the heavens after the deluge, 182 (808).

Rongo-rongo (News). The north head of Port Nicholson: it was the upper jaw of the fish of *MAUI'*. 201 (663).

RONGO-TAKA-WHIU. A sea-deity, who fashioned Whaka-tau' from the *maro* of apa-kura. 344 (375).

RONGO-TIKEI (*RONGO* the strider). The deity who brought the *kumara* to Ao-tea-roa: probably a name of *RONGO-MA-TANE*. 11 (454); 14 (553); 332 (424); 512 (481).

'roro' (Doorway). Fairies who, with the 'haku-turi', raised the tree felled by Rata. 283 (200).

Roto-ehu. A place mentioned in a lament for illustrious dead. 62 (511).

Roto-mahana. A lake near Rotorua. 505 (178).

Roto-rua. [1] A place mentioned in the *haka* which made Kae laugh. 419 (103). [2] A lake in the North Island. 505 (172).
Roto-rua.

"Rotu". A *karakia* inducing sleep. 420 (122).
"Rou" (Move things about with a pole). A *karakia* murmured by *TA-WHAKI* when pursuing Tama-i-waho. 271 (1379).

RU'. See ***RU-WAI-MOKO.***

RUA. Patron of weaving. 325 (145).

Rua. [1] The first man to make bread from *hinau* berries. 99 (691). [2] The originator of carving. 28 (49). See Rua-pupuke.

Ruaeo. A *rangatira* of Hawaiki. He was eleven feet high, and he fought a duel with Tama-te-kapua, nine feet high. 233 (281).

RUA-HINE. The god of eels (*tuna*). 159 (312).

RUA-HINE-MATA-MORARI (Old woman of the blind eyes). The mother of TURAKI-HAU, the fairy wife of Tura. 405 (165).

Rua-kawa. Mountains mentioned in *karakia* used whilst woman is being tattooed. 109 (129).

"*Rua-mano*" (Two thousand). A fish on which Paikea came to Ao-tea-roa. 427 (433).

RUA-NUKU. A deity connected with legends of the deluge: mentioned in *karakia* at purifying ceremony. 415 (577).

'Rua-o-te-ra' (Cave of the sun). The cave from which the sun emerges. 195 (436).

Rua-pupuke (The overflowing pit). A man whose son was taken by *TANGA-ROA* and used as a *teko-teko*, or gable-ornament: Rua' rescuing him learnt the art of carving. 32 (220).

RUA-PU-TAHANGA (The pit not covered). The wife of Whati-hua. 411 (414).

Rua-rangi. A man whose wife was stolen by the fairies, he recovering her by certain artifices. 38 (40). In fairy *karakia*. 40 (127).
Rua-rangi.

Rua-tai-ao (Pit of the light-stream). A great teacher living before the deluge. 172 (374).

Rua-tai-po (Pit of the night-stream). A *rangatira* who refused to listen to the teachings of Rua-tai-ao. 172 (375).

Rua-tapu (Sacred pit). A son of Ue-nuku and his slave-wife PAI-MAHU-TANGA. He drowned the high-born sons of the *hapu*, Paikea alone escaping. Rua-tapu was himself drowned; and bursting, from his entrails jelly-fish (*mare-mare-tai*) originated. 186 (65); 295 (177). The tale, 422 (211).

*Rua tapu. A star mentioned in a *karakia* used whilst a woman is being tattooed. 109 (122).

'Rua-tawhito' (Ancient pit). A prop holding up *RANGI'*. 176 (557).

Rua-tipua (Pit of the god). A man who lived before the deluge, his life being passed in perpetual dream. 170 (291).

'Rua-tipua' (Pit of the god). A prop holding up *RANGI'*. 176
'Rua-tipua' (555, 556).

'*Rua-wharo*' (Pit of the coughing). The snare with which Matuku was captured. 288 (426).

RUKU-TIA (Dive to it). The wife of Tama-nui-a-raki. 111 (213).

RUPE, or *MAUI-MUA*. A brother of *MAUI-TIKI-TIKI-A-*
RUPE *TARANGA*, and of HINE-I-TE-IWA-IWA or HINA-URI. As a deity of the pigeon he is *KERERU*, 93 (457). He searched for his sister after she had fled on account of her husband *IRA-WARU* having been changed to a dog by *MAUI'*, finding her with *TINI-RAU* on 'Motu-tapu', 91 (363). He taught men how to make the small stone axes (*paneke-neke*), 280 (111). He is known as *RUPE-RUPE* in *karakia* causing a kite to rise, 421 (173). He cleaned the *marae* of *REHUA* with two serapers '*Tahi-tahia*' and '*Rake-rakea*', and caused the death of Kai-tangata, 503 (99). In *karakia* of HINA', 91 (382): at birth, 403 (98): at purifying, 415 (583).

RUPE-RUPE. See *RUPE*.

Rupe-tu (Shaking violently whilst standing). A man living before the deluge: he observed the doctrines of Rua-tai-ao. 172 (386).

''Ruruku'' (The diving). A *karakia* murmured by *TA-WHAKI* over Tuna. 264 (1085).

Ruru-matua (The sheltered first-born). The eldest brother of Ruru-teina. 104 (918).

RURU-TANGI-AKAU (The sheltered resonant clump of the sea-side). The father of *AKE-RAU-TANGI*, weapon of *TU'* against *RONGO-MARAE-ROA*. 5 (172).

Ruru-teina (The sheltered last-born). The wooer and winner of ROANGA-RAHIA, and slayer of the serpent-woman, or lamia, NGARARA-HUA-RAU. 101 (764).

+Ru-tanga (Time of the earthquake). [1] A noted *toa* of the 'NGA-TI-TAMA', 318 (371). [2] Younger brother of Tu-tea, and ancestor of Hua-riki, 434 (125).

RU-WAI-MOKO (*RU'*) (*RU* of the trembling water). The god of earthquakes. An unborn son of *RANGI'* and PAPA'. 130 (160). Grandfather of Ue-tonga, 110 (179). He joined in the war in the upper worlds, 158 (238).

*Taha-titi. The name of a star mentioned in the *karakia* murmured whilst a woman is being tattooed. 109 (122).

TAHAU-RI (Front of the thigh screened). A *tohunga* living before the deluge, who boldly taught the lore of *TANE'*. 169 (267).

"Tahinga". A *karakia* used in the ceremonies for counteracting a curse. 451 (222).

'*Tahi-tahia*' (Sweep away). A wooden scraper with which *RUPE* cleaned the *marae* of *REHUA*. 503 (105).

TAHU. The god of plenty: he presides over feasts. 49 (7).

'TAHU'. The multitudes of 'TAHU' (rites and *karakia* of offerings and propitiations). These were *KA-TU* and others, who were the cause of dissensions and wars in heaven, and were banished to the darkness of *Po*. 130 (142). See 'ANU' and 'TAO'.

TAHU. A son of TIKI' and KAU-ATA-ATA, the first man and woman. He took TARA-HANGA to wife, and their son, KIKI-WAI, was father of KAHUI-TARA, goddess of sea birds that fly in flocks. 182 (826). See TAMA-A-RANGI.

'TAHU-RANGI'. A name of the 'PONA-TURI'. 303 (158).

TAI (Tide). A great *rangatira* being named TAI, the word for tide (*tai*) was changed to *kare* (ripple) to avoid an implied curse. 442 (455).

"Taia" (The thrashed). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1472).

Tai-a-Rua-tapu (The tide of RUA-TAPU). A high tide caused by the bursting of RUA-TAPU. 425 (336).

TAIEPA. An attendant on *KORO-KOI-EWE*, the god of birth. 183 (859).

"Tai-hua-rewa-rewa" (The floating tide). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1451).

"Tai-kotia" (Sacred tide). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1476).

'*Tai-nui*' (Great canoe). A canoe of the migration from Hawaiki. 11 (422). In *karakia*, 284 (267). Hauled overland. 355 (169).

'Tai-nui'

'Tai-pari-pari' (Flowing tide). The battle in which TU-TAWAKE destroyed the unbelievers, before the deluge. 172 (373).

'Tai-rea' (Growing tide). The people of 'Tai-rea' were destroyed, because of their unbelief, by TU-TAWAKE, at the battle 'Tai-pari-pari'. 172 (369).

TAI-TAI. The god of hunger. 183 (856).

TAKA (Take action). An ancestor by whom TAMA-NUI' was tattooed in 'Reinga'. 113 (310).

TAKA-PO-TIRI. Tutelary deity of the *kakapo*: he was a son of *TANE'*. 143 (344).

Taka-pu. A name in the birth-*karakia* of HINE'. 403 (101).

Taka-puna (Mount Victoria: north head of Auckland). Home of the mother of PUHI-HUIA. 387 (1514).

TAKA-RO (Playful). A man of great designing and constructive knowledge. He was the son of PARA-WHENUA-MEA, and grandson of TIPU-TUPU-NUI-A-UTA: all were saved on the raft at the deluge. 177 (602).

TAKA-ROA (Tardy in action). A *tohunga* living before the deluge: he was just, and learned in the rites of *TANE'*. 169 (265).

TAKE-TAKE. A name mentioned in the *karakia* uttered at the uplifting of *RANGI'* by *PAIA*. 175 (520).

TAKE-TAKE (Foundation). A man living before the deluge: he was the first to use *karakia* in building carved *whare*. 32 (234); 170 (313).

TAKI-RAU (Led the hundred). A *tohunga* living before the deluge: he boldly taught the lore of *TANE'*. 169 (267).

'*Taki-tumu*'. A canoe of the migration from Hawaiki, 11 (423). The crew found a strange people in possession of Ao-tea-roa, 512 (477).

'*Taku-ahi*' (Fire of recitation). A sacred fire lit by WHEKE-TORO on Whanga-o-keno. 336 (59).

''Taku-ara-i-waerea'' (My road opening through). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1433).

**Taku-rua* (Double rim). The star Sirius. She is mother of **Ao-tahi* (Canopus) by **Pu-anga* (Rigel), 137 (87). Rises as the *Maori* year opens, 137 (97). Appears at midnight when *kumara* is planted, 1 (1). It guided discussions in *whare-tatai*, 125 (277).

'Taku-tai-o-te-raki' (The border of heaven). The fourth battle, fought in 'Au-toia', the seventh upper world. 157 (203).

TAMA'. See TAMA-I-WAHO.

TAMA (Son). The first man to pull crayfish (*koura*) from their holes and use them as food: mentioned in a proverb likening a warrior difficult of overcoming to a *koura*. 256 (755); 437 (250).

TAMA-A-RANGI. Second son of TAHU the son of TIKI' and KAU-ATA-ATA. His first wife was mother of MURI-RANGI-WHENUA; his second of TARANGA the mother of *MAUI'*. 182 (831). See TAMA-NUI-KI-TE-RANGI.

TAMA-HIU-TOROA. A man whose sons were famed for slaying *taniwha*, 505 (169). (See PITAKA). Their names were PITAKA, PURAHO-KURA, RERE-TAI, RONGO-HAPE and RONGO-HAUA.

TAMA-I-TE-OKO-TAHI (Son of the one bowl). A son of *REHUA*: he dwells in 'Nahe-rangi'. 146 (458).

TAMA-I-WAHO (Son of the outside). A man living in the upper worlds, from whom *TA-WHAKI* obtained the knowledge of certain *karakia* as *utu* for the participation of TAMA' in the death of HEMA, father of *TA-WHAKI*.

and the abduction of MAIKUKU-MAKAKA, wife of *TA-WHAKI*, 269 (1328). His fortress was of lattice-work, 270 (1371). He taught *TA-WHAKI* many *karakia*, 271 (1416). He was invoked by lepers, being able to cure their disease, 273 (1500).

†TAMA', or

†TAMA-KERE (Dark son). A young *tohunga*. He has just passed through the teaching of the *whare-kura*, 127 (35); 185 (1, 35). He disputes with MURA, 291 (18): he opposes sacrifice at naming of canoes, 315 (267).

Tama-kopiri. A name mentioned in the *haka* which made KAE laugh. 419 (104).

†TAMA-KUKU (Son of affection). [1] A brother of RAU-MUMU, the wife of PARE'. He appears to her as a *kehua*, 34 (287). He sees a *kaka-riki* which laughs at him, 55 (229.) He speaks for the embassies, 59 (378). [2] One who slew his uncle as the *taua* set out, 468 (262).

TAMA-NUI-A-RAKA (TAMA-NUI') (Great son of heaven). A man who was deserted by his wife on account of his ugliness. He went to his ancestors in the lower world, and was made beautiful by TAKA and HA by being tattooed. 111 (210).

TAMA-NUI-A-RANGI (Great son of heaven). A son of *RANGI'* by his second wife: the father of *HAUMIA'*, god of fern-root. 130 (148).

TAMA-NUI-KI-TE-RANGI (*TAMA'RANGI*) (Great son of the heaven). An ancestor of *MAUI'*. He found the child when washed up by the sea, took him home and reared him. 186 (68).

TAMA-NUI-TE-RA (*'RA*). The sun. A son of *RANGI'* and WERO-WERO, 128 (49). His course by day is through 'Waka-maru', the second upper world, and by night back from west to east through 'Hau-ora', the fourth, 145 (431). He emerges at morning from a cave called 'Rua-o-te-ra', 195 (436). His course is called ''Whiti-reia', 145 (434), and the highest point of that course 'Tau-mata', 145 (434). See *'RA*.

†TAMA-RAKEI (Son striding away). An ancestor of MOKEKE, killed during a siege. 229 (84).

TAMA-RAU-TU. (Son of the erect leaf). A name mentioned in the *karakia* uttered at the uplifting of *RANGI'* by *PAIA*. 176 (548).

**Tama-re-reti* (The swiftly-flying son). A constellation resem- Tama-ra reti bling a canoe, hence called 'the canoe of TAMA-RE-RETI'; Orion's belt is the stern, the Pointers are the cable, and the Southern Cross the anchor. Mentioned in the *karakia* used whilst a woman is being tattooed. 109 (126); 137 (89). See **Waka-o-Tama-rereti*.

TAMA-TEA (White son). Fifth in descent from *RANGI'* and PAPA', 1 (24). A fire caused by him was supposed to have killed the *moa*, 95 (543), whilst at the same time it cleared the land, fitting it for cultivation, 1 (24).

Tama-tea. The sixth to ninth nights of the moon. They were unlucky nights, for the caves of the winds were open, and tempests were abroad. 62 (521).
Tama-tea.

TAMA-TEA-POKAI-WHENUA (TAMA who travelled all round the land). A person mentioned by the old people of Maunga-whau, 364 (530). His unfaithful wives changed to greenstone, 493 (499). Their names were HINE-RAU-KAWA, HINE-RAU-HA-RAKI and KOHI-WAI, 493 (500).

TAMA-TE-KAPUA (Son of the cloud). Head *rangatira* of the '*Arawa*'. He was a son of HOUMAI-TAWHITI, and came to Ao-tea-roa with his brother WHAKA-TURIA, 291 (33). Mentioned in *karakia* at purifying ceremony, 415 (570). His son KAHU gave the name to Kai-para, 105, Note.
Tama-te-kapua

TAMA-URI-URI (The black son). A vassal of MATUKU: he lived at 'Pu-oro-nuku', 286 (345); 290 (507).

TAMURE (The fish schnapper). A son of HAPUKU and NGA-KARU-KI-ROTO. 257 (783).

TANE'. See *TANE-MAHUTA*.

TANE-MAHUTA (Shining male). God of forests with its trees, birds and insects. A son of *RANGI'* and PAPA', 130 (159). He is represented by a rod of certain shape, 96 (580). He separated his parents, 132 (213): another version, 175 (498). Song of *TANE'*, Chap. xi. Stars found by him, 136 (41), and set on *RANGI'*, 137 (82). Trees are his 'defiant children', 139 (153). His six names, 139 (184). He yearns for a mate, 139 (190), and unites with various goddesses, 140 (200 et seq.). He forms the woman of earth, 144 (381): he visits *REHUA* and obtains birds, 145 (407). He follows his daughter-wife to the underworld, 147 (501). He creates man, 149 (589): gives lordship of birds, &c., to his sons, 143 (326): floats up to *RANGI'*, 152 (700), and casts out the rebellious spirits, 153 (13). He caused rains to descend at the deluge, 177 (601). He is desecrated by cooked food being taken into forest, 86 (156). His attributes were taught in *whare-kura*, 121 (115), and his rites before the deluge, 169 (261). Offerings made to him after deluge, 180 (731). Through him certain trees cause conception, 402 (42). The *kiwi* is his 'hidden bird', 72 (396); and the bark of the *aute* is his skin, 322 (13). Canoe in proverb called his path, 283 (239, 240, 242). In *karakia* at purifying ceremony, 415 (579): after child-birth, 415 (579): *re* origin of
TANE'

kumara, 8 (315): before fishing, 41 (196): causing feathers to grow, 91 (390): in *whare-kura*, 123 (198): HINE' in 'Reinga', 148 (550): when *TA-WHAKI* flew his kite, 270 (1345): when the wood-elves raised tree felled by Rata, 282 (194): whilst Paikea swam, 426 (372). (See also the names following).

TANE-NUI-A-RANGI (Great *TANE* of heaven). 139 (189). A name given to *TANE'* for certain characteristics, as also the five following. They may possibly indicate the various states of him regarded as a phallic symbol.

TANE-PEPEKE (*TANE* the bowing). 139 (185).

TANE-TE-WAI-ORA (*TANE* of the living waters). 139 (188).

TANE-TUTURI (*TANE* the recumbent). 139 (184).

TANE-UEKA (*TANE* strong as a tree). 139 (187).

TANE-UETIKA (*TANE* straight as a tree). 139 (186).

TANGA-ROA (Long in taking action). God of the sea. Brother

TANGA-ROA of the first wife of *RANGI'*, 129 (128). Originally the husband of PAPA', whom *RANGI'* took to wife during his absence, 130 (168). An altar to him on canoes, 372 (877). He is represented by a rod of certain shape, 96 (580). He is seen when the sun shines on the sea-spray, 423 (271). The tattooing, while in progress, is shewn to him, 108 (94). His carved house, 28 (47). He used the son of Rua-pupuke as a *teko-teko*, 32 (220). Gave fish various shapes and colours, &c., 44 (295). One wife was ANU-MATAO, 159 (339). A son was *POUNAMU*, in whom greenstone originated, 492 (482). Lights of *TANGA-ROA* seen on the sea at deluge, 179 (675). *TONGA-NUI* his grandson, 200 (623). Immodest women met by *TA-WHAKI* were descendants of *TANGA-ROA*, 262 (1021); 264 (1109). Mentioned in proverb equivalent to 'Walls have ears,' 295 (194). Mentioned in *karakia* used for tattooing, 108 (80): before fishing, 41 (196). His *karakia* when attacking *RANGI'*, 131 (184). In *karakia* when *MAUI'* hauled up his fish, 200 (618): when *TA-WHAKI* flew his kite, 270 (1344): for hauling *waka*, 284 (251): on reaching *kainga* of enemies by Rata, 285 (334): war-song of Whaka-tau', 346 (481).

Tangaroa. A stream mentioned in the *haka* which made Kae laugh. 419 (104).

TANGA-ROA-MEHA (*TANGA-ROA* the lovely). A name given by *MAUI'* to *TANGA-ROA*, in his *karakia* for lightening the fish as he hauled it from the sea. 200 (618).

Tangaroa-roto. The twenty-fourth night of the moon. 20 (178).

TANGI-AITUA. A goddess heard in the surf, but never seen. 7 (292).

’TANGO-TANGO. See PO-TANGO-TANGO.

‘TAO’ (Descending mist). Evil descendants of *RANGI’*. (See ‘ANU’ and ‘TAHU’). 130 (143).

‘‘Tao-iti a-pae-kohu’’ (Little fog settled on the peak). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1420).

‘‘Tao-ka-i-mai’’ (Fog penetrating). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1419).

‘Tapa-tapa’ (Give a name to). A place passed by the raft at the deluge. 178 (644).

‘*Tapa-tapa-huka-rere’*. A canoe in which the expedition to avenge TU-WHAKA-RARO set out. 346 (454). See ‘*Haki-rere’*.

Tapuae. The eighth *Maori* month. December. 64 (46).

TAPU-TAPU. A lizard-god dwelling with MIRU in the eighth underworld. 160 (367).

TAPU-TAPU-ATEA (Unencumbered feet). One of the last-born of *RANGI’* by his first wife: he was a great lord in the upper worlds. 130 (139).

‘‘Ta putu’’ (The heaps). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1474).

TARA-HANGA. The wife of TAHU, son of TIKI’. 182 (827).

Taraia. A man mentioned in a *karakia* as having sacrificed his son as an offering when building his *whare* called ‘*Raro-aki-aki’*. 171 (331).

†TARA-ITI (Little barb). The man who saw a *kehua* (ghost) and died. 51 (90).

‘TARA-KAPU-WHENUA’. A *hapu* of a winged race of men descended from WHANAU-MOANA. 342 (321).

Tara-naki (Slanting barb). [1] A district on the west coast of
Tara naki the North Island. 364 (533). [2] A place mentioned in a *karakia* murmured by MATA-ORA. 110 (172).

TARANGA (The place where, or time when, *karakia* are repeated).
Taranga The wife of MA-KEA-TU-TARA, and mother of *MAUI’*. 186 (50). She was also said to be the second wife of TAMA-A-RANGI, the second son of TAHU, 182 (833). Mentioned in the *karakia* used by *MAUI’* whilst digging ground for cultivations, 194 (365).

‡TARA-PATA (Little darling). A girl at the annual marriage ceremonies. 352 (51).

‘TARA-PUNGA’. A *hapu* of a winged race of men descended from WHANAU-MOANA. 342 (321).

TARA-PU-WHENUA. One of a winged race of men descended from WHANAU-MOANA: he caused them to live in settled places, one being ‘Tieke-moe-rangi’. 343 (324).

Tara-rau-riki. A name in the *karakia* chanted by *MAUI’* whilst digging ground for cultivations. 193 (362). See Rau-riki.

‘TARA-RERE’. A *hapu* of a winged race of men descended from WHANAU-MOANA. 342 (320).

'Tara-wa' (Suspended). A place passed by the raft at the deluge. 179 (683).

Tara-wera. [1] A volcano near Roto-rua, in the North Island. A certain red grass, *maurea*, was found on its slopes. 403 (85). [2] A lake near the mountain. 505 (178).

TARA-WHATA (Spike of the *whata*). A man who, with his *kuri* (dog), was thrown overboard by WHEKE-TORO whilst the *'Manga-rara'* was nearing the mainland. 336 (71).

TARI (Carry). A great teacher who lived before the deluge. He discovered the art of making wooden fish-hooks (*matau*): his hook was stolen by a man named RA-KURU. 173 (421); 174 (473).

†TARIE (To be waited for). Brother of RAU-MUMU, and the husband of PERA. 401 (2).

†TATAI-AHO (Dawn of day). One of the eight men killed by the embassies. 59 (405).

TATAU (Door). The name given by the 'PONA-TURI' to URU-TONGA, wife of HEMA, when she acted as guardian whilst they slept, 252 (568). In *karakia*, 254 (668).
Tatau

Tatau. A *pa* on the road between Maunga-whau and One-hunga. 369 (763).

'Tatau-o-te-po' (The door of night). The home of MIRU in the eighth underworld, 149 (574). She ruled over this underworld, and the ninth ('Toke') and tenth ('Ameto'), 149 (575). In 'Tatau-o-te-po' dwelt also the reptile-gods, 149 (577); 183 (856). See MIRU.

TAUA-KI-TE-MARANGAI. A goddess who gave to *TANE* procreative parts for the earth woman. 144 (384).

Tau-hunui. A place between Rotorua and Taupo. 505 (174).

TAUIRA-AHUA (Model likeness). The child of TURA and his fairy wife TURAKI-HAU. 406 (235).

'*Tauira-a-pa*' (The model). A *toki* (axe) given by KAHUE to *KUPE*. 280 (92).

"Tauira-a-rongo" (The first-slain of *RONGO*). A *karakia* murmured by *TA-WHAKI* over TUNA. 264 (1081).

'Tau-mata' (Peak). The highest point of 'Whiti-reia', the course of the sun and moon through 'Waka-maru', the second upper world. 145 (434).

Tau-mata-o-tu-whaka (Peak of the cause of the creek). The place where PO-NUI-A-HINE saw the *kuri* which turned her to stone. 337 (105).

"Taupa" (The obstruction). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1437).

'*Tau-paroro*'. A word repeated by the bones of TU-WHAKA-RARO whilst hanging under the roof of *'Uru-o-manono'*. 345 (443).

Taupo. A large lake in the North Island. It is the belly of the fish hauled up by ***MAUI'***, 201 (665). Near scene of *taniwha*-slaying, 505 (172).

**Taura.* The stars *a* and *b* Centauri: the Pointers (See **Tama-re-reti*). 137 (91).

TAURANGA. A name mentioned in a *karakia* as to the origin of the *kumara.* 7 (274).

Tauranga. A district fronting on the Bay of Plenty in the North Island. 364 (533).

TAU-TINI (Many seasons). A son of KUMI-KUMI-MARORO and HINE-I-TAITAI: he recovered the stolen hook of TARI. 174 (446).

TAU-TINI-AWHITIA (Fondled for many seasons). A youth who went a voyage in a canoe made from a *rewa-rewa* (honey-suckle) pod. 320 (477).

†TAU-TOKI (Calm season). An ancestor of HOU-A-TEA. 353 (80).

†TAU-TORU (Morning star). A girl at the annual marriage ceremonies. 352 (59).

**Tau-toru.* The constellation Orion. 302 (152).

'TA-WAI-TI-ROKI' (Put aside). A sea-tribe attacked by *TA-WHAKI.* 255 (734).

'Tawa-tu-papa' (Flat-topped ridge). A place reached by ***RUPE*** during his ascent through the upper worlds. 91 (385).

**Tawera.* The morning star. If certain other omens combine
*Tawera. with its rising, the *karakia* for raising the dead may prove efficacious, 448 (93). In *karakia* counteracting witchcraft, 451 (242).

TA-WHAI-TIRI (Splashing water). A huge spirit who, with his fellow TUA-PIKO, guarded the entrance to one of the underworlds below 'Reinga'. 112 (281). They snatched at the souls passing by, destroying all they caught. 459 (573).

TA-WHAKI (Wanderer). The lightning-god: supreme deity
TA-WHAKI in 'Nga-atua', the sixth upper world, which he rules in addition to 'Hau-ora' and 'Nga-tauira', the fourth and fifth. 146 (449). He drove *PUNGA* from his home 'Aka-aka-tapu-o-tane' in the upper worlds, down to the sea. 159 (322). Genealogy from *REHUA* to WHAI-TIRI his grandmother, 240 (105): how his name was given, 246 (320): pleasant to the eye and the builder of fine *whare*, 247 (378): he woos HINE-NUI-A-TE-KAWA, 247 (390): her brothers attack him, 248 (424): she seeks him, 249 (449): the *pukeko* and *moho* answer, 249 (459): his *karakia* after attempted murder, 249 (468, 473): he builds a *pa* on a hill, 250 (490): he flashed lightning, 250 (507): he taught *karakia* for healing, 250 (515): he avenges the death of HEMA, 250

(522): vengeance mentioned in *karakia*, 254 (656): attacked HAPUKU and his offspring, 254 (673): was warned of a wave by a *kaiaia*, 254 (678): went to his sister for *karakia*, 254 (687): various *hapu* transformed into great fish and tree-ferns, 255 (717): various progeny born to *TA-WHAKI* on the sea-borders, 256 (752): he is visited by the goddess PO-TANGO-TANGO, 257 (800); is left by her, 258 (846): he with KARIHI seeks her, 259 (861): they find WHAI-TIRI counting *taro*, 259 (881): KARIHI seizes the loose root and is blown about, 262 (997): *TA-WHAKI* ascends the firm root, 262 (1011): period in which he lived, 262 (985, Note): he meets TUNA descending, 263 (1062): he meets certain women, 264 (1094, 1108): he sees HAPAI-A-MAUI and MAIKUKU-MAKAKA, 265 (1120): MAIKUKU' becomes his wife, 265 (1130): he carried a tree, for which reason his son was to be called WAIHE-ROA, 265 (1145, 1149): he takes vengeance on URU-RANGI, 266 (1161): his invocation to *MARU*, 266 (1164): *karakia* rendering him highly *tapu*, 267 (1218): he overthrew URU-RANGI, 269 (1321): he pursued TAMA-I-WAHO by means of a kite, 270 (1333): he wished to 'behold him who hung suspended in the heavens', 270 (1369): *karakia* murmured whilst pursuing TAMA', 271 (1374): *karakia* taught by TAMA', 271 (1416). Invoked by lepers, 273 (1510). He finds the brothers of 'TANGO-TANGO building *waka*, 274 (1525): he is used as a slave, 274 (1533): he is revealed to the brothers, 275 (1590): he sits by 'TANGO-TANGO, 276 (1626): he is revealed, 276 (1640): his daughter is named PIHANGA, 277 (1655): he is addressed with *REHUA* for health and length of days, 277 (1664): he left a moth as emblem of the soul, 277 (1673): his grandson was RATA, 278 (13): his *karakia* after the attempt to murder him, 249 (468, 473). Mentioned in *karakia* at purifying ceremony, 415 (570): for counteracting witchcraft, 453 (338). He cured the blindness of WHAI-TIRI, 260 (902).

TA-WHEKE. A reptile-god: son of *TU-TE-WANA-WANA*
TA-WHEKE. and MAI-RANGI: his home is with MIRU in the eighth underworld. 149 (580); 160 (368).

TAWHEO. A *rangatira* who, to shew his *mana*, sat on the inferior side of the *whare*, saying that the proper side was good enough for the ordinary run of *rangatira*. 30 (123).

TAWHIRI', or
TAWHIRI-MA-TEA (*TAWHIRI'*) (Beckoning to light). The
TAWHIRI-MA-TEA (TAWHIRI') god of the air, ruling winds and storms. He was one of the six great gods, a son of

RANGI', 130 (131). He attacked his brothers, 132 (224). In Song of *TU'*, 156 (141); 160 (380).

TE (NOTE.—For any proper name prefixed by TE (the) such as TE-KOHI-WAI, see under the letter following; in this case under KOHI-WAI).

"Tea-tea-a-nuku" (Dread of the earth). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1382).

Tieke-moe-rangi. The place where the winged race of men built *pa*. 343 (325).

‡TIHIKA. The youth who threw a spear at MOKEKE, 222 (145). He is banished from the *hapu*, 467 (191).

'Tike-tike' (High up). A place passed by the raft at the deluge. 179 (690).

Tiki. The name of a fairy *rangatira*. 40 (125).

TIKI-AU-A-HA (TIKI') (Brought forth the stream of breath).
Tiki' The first man, created by *TANE'*, 149 (589, et seq.).

TIKI' Supposed husband of PANI, 4 (166). He chose *TU'* as his god, 151 (661); 152 (703). TIKI' and MA-RIKO' in the forests, 163 (1); whose beauty passed, 164 (50). In *karakia* for setting a broken limb, 447 (55). In war-ceremonies, 498 (733).

TIKI-KAPA-KAPA. The daughter of *TANE'* and HINE-HA-ONE, the woman of earth. Her later name was HINE-A-TAUIRA (which see). 144 (398).

Tiki-rau-kura. A name in a war-song sung by returned warriors. 499 (746).

Tiki-tapu. A place between Rotorua and Taupo. 505 (174).

'*Tiki-tohua'*. The egg produced by HINE-HA-ONE, from which sprang birds. 144 (394).

Tiko-puke. A *pa* passed on the way to Maunga-whau from One-hunga. 358 (312).

"Timata" (Origin of all things). A *karakia* used by a war-party (*taua*). 167 (158).

TI-MUA (First *ti*—an edible root). A woman whom TAU-TINI took to wife. 174 (470).

TINI-RAU (Many hundreds). The tutelary deity of fishes.
TINI-RAU 159 (337). He kept whales as pets, 226 (299). He took HINA-URI, sister of *MAUI'*, to wife; their son was TU-HURU-HURU, 417 (13). KAE killed his pet whale "*Tutu-nui*", 417 (11), for which act KAE was himself killed, 420 (149). His residence at 'Motu-tapu' was visited by *RUPE* searching for HINA', 91 (372). In an ancient lament, 231 (190): in *karakia* at naming of PIHANGA, 277 (1653). In song by *kaka* and *kaka-riki*. 396 (1862).

'Tipangia' (The clipped off). A hill in the upper worlds ascended by *TA-WHAKI*. 264 (1096).

Tipi-tai (Skim along the sea). A *pa* of the 'NGA-TI-KAHU-KOKA', to which PONGA belonged. 355 (163).

'*Tipua-horo-nuku*'. A baler used by TURI in the '*Ao-tea*' canoe. 314 (220).

"Tipua-te-ki" (Goblin not speaking). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1392).

"Tipua-te-rea" (Goblin expanding). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1393).

"Tipua-whakarongo-te-po" (Goblin listening at night). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1394).

"Tipua-ngai-matua" (Ancestor of the parent eaten). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1383).

TIPU-TUPU-NUI-A-UTA (Great lord of the land). The man who, with his family, floated for eight moons on the raft at the deluge. 174 (478); 176 (570).

'Tira' (Company of people). A place passed by the raft at the deluge. 179 (702).

†TIREO-O-TE-RANGI (TIREO') (Second night of the moon). A pupil of the *tohunga* MURA, 450 (166). He takes the place of MURA on the death of the latter, 462 (4). He consults the 'oracle of the dead', 479 (730).

Tirini. A name mentioned in a fairy *karakia*. 40 (124).

'*Tiri-tiri-ki-matangi*' (Propitiatory offering to the gentle breeze). The line with which *MAUI'* fished up the North Island. 198 (558).

TI-ROTO (Inside *ti*—an edible root). A woman whom TAU-TINI took to wife. 174 (470).

TITI-HAI. The god of the ankle. 183 (860).

TI-TIPA (Skim away). A man, living at 'Rewa-nui', to whom TAU-TINI gave his canoe, afterwards making another in the shape of a *paka* (bowl). 174 (447).

Titi-rangi. A place mentioned by the mother of PUHI-HUIA. 388 (1545).

'*Titi-reia*' (The plume envied by all). The head-dress worn by KA-HUTIA'. 423 (259).

TIU. (To swoop as a bird in flight). The god of the North-west wind: a son of *TA-WHIRI'*. 130 (132); 203 (776).

TIU. The *tohunga* on the raft at the deluge, 177 (602). He declares they will reach dry land, 179 (704): announces the landing, 180 (720): makes offerings to *KAHU-KURA*, &c., 182 (808); 182 (813).

'To' (Pulled). A place passed by the raft at the deluge. 178 (643).

†Toa-rere (Fleeing warrior). A youth whose advances at the annual marriage ceremonies were rejected by hine-koa. 351 (12).

'Tohinga'. The river on which the raft floated at the deluge. 177 (590).

†Tohe (Persist). A young warrior suffering through omen at the *muru* of Pare'. 25 (363).

Toi (Trot). A *rangatira* of the 'kahui-tipua', 11 (458). In *karakia* at purifying. 415 (588). See Toi-te-hua-tahi.

Toi

"Toi" (The pinnacle). A *karakia* murmured by *TA-WHAKI* over Tuna. 264 (1086).

TOI-MAU. The god ruling 'Kiko-rangi', the first upper world. 145 (414).

Toi-te-hua-tahi (Toi'). A *rangatira* of Hawaiki. (He ate a dog belonging to Ue-nuku, and it revealed its presence by barking in his belly). 240 (85).

Toka-roa (Long rock). The place near which Tara-whata was thrown overboard by Wheke-toro. 336 (71).

'toka-tami-whare' (House-plunderers and destroyers). Relatives whom *TA-WHAKI* met in the upper worlds: on account of their participation in his attempted murder he desecrated them, when they fled to the sea. 264 (1097).

'Toke'. The ninth underworld, where the soul of man becomes a worm. It is ruled by MIRU. 149 (585).

Toko-ahu (Hot vapour). A name in the song of the *kakariki* and *kaka*. 396 (1868).

'*Toko-maru*'. A canoe of the migration: the crew found a strange people already inhabiting Ao-tea-roa. 512 (477).

"Toko-maunga" (Prop of the mountain). A prop placed by *TANE'* between *RANGI'* and PAPA'. 176 (554).

**Toko-meha* (Lonely South). Stars, the offspring of *IRA*, obtained by *TANE'* to beautify *RANGI'*. 136 (42).

Toko-mua (The elder prop). Progenitor of winds (see *Toko-roto*). 127 (29); 129 (114).

Toko-pa (The last prop). Progenitor of mists (see *Toko-roto*). 127 (30); 129 (119).

Toko-roto (The middle prop). Progenitor of clouds The three *Toko*' were male offspring of *Maku* and *Mahora*', born prior to *RANGI'*, but were without fixed form. 127 (29); 129 (116). On the separation of *RANGI'* and PAPA', they kept these two apart. 132 (219).

Toko-uru rangi. A name in a *kai-ora-ora*, or taunting song. 500 (808).

TO-MAI-RANGI. Deity of dews. 191 (246).

TONGA (South). God of the forehead. 183 (848).

TONGA-HITI (Glow of the South). God of headache, 183 (848). He escaped when the 'pona-turi' were destroyed by *TA-WHAKI*. 253 (643).

TONGA-MEHA (Restrain the feelings of loneliness). God of the eye. 183 (850); 259 (879).

TONGA-MEHA. A wizard who dwelt in an enchanted *pa* past which *TA-WHAKI* and KARIHI journeyed: one of their slaves, glancing towards the *pa*, had his eye torn from his head through the magic of TONGA-MEHA. 259 (866). See *TONGA-MEHA*.

TONGA-NUI (Great blemish on the skin). A sea-deity, grand-
TONGA-NUI son of *TANGA-ROA*. He is mentioned in the *karakia* chanted by *MAUI* for hauling up the land from the sea, 200 (615): it was to the gable of his *whare* that the hook had become fastened, 200 (623).

TONGA-RAU-TAWHIRI (Leaf of the south *tawhiri* tree). A wife of *TA-WHAKI*, afterwards wife of U-TE-KI by whom she became mother of HAPUKU, a fish, PINGAO, a plant, and certain trees. 257 (780).

†'*Tonga-rewa*' (Treasure). A war-canoe (*pitau*) of the 'NGA-TI-TAMA'. 320 (481).

Tonga-riro. A volcano near Lake Taupo in the North Island: it and Lake Taupo are the belly of the fish of *MAUI*. 201 (666).

"*Tonga-whiti*". The female *whai-o-io* bird placed by WHEKE-TORO on *Whanga-o-keno*; the male was "*Tu-whaka*". 336 (52).

TOO. A fishing-*pa* on the north side of Maunga-whau. 358 (300).

'TORE-HU' (Swim in silence). A sea-tribe attacked by *TA-WHAKI*. 255 (717).

'TO-RIKI' (The little one). A sea-tribe attacked by *TA-WHAKI*. 255 (734).

Toroa. A name in the birth-*karakia* of HINE'. 403 (101).

'*Toroa-i-tai-pakihi*'. A canoe in which the expedition to avenge TU-WHAKA-RARO set out. 346 (455). See '*Haki-rere*'.

TOTE. God of sudden death. 183 (841). See also *NGANA-HAU* and *WARO*.

TOTO. A man living in Hawaiki; he built the '*Ao-tea*' and '*Mata-o-rua*', two canoes of the migration, from one tree which split in two as it fell. 311 (72).

"To-to-waka". A *karakia* sung whilst hauling a canoe from the forest. 311 (102).

TOU-A-RANGI. Deity of rain. 191 (245).

Tu (Stand). A name in the *haka* which made KAE laugh. 419 (97).

TU'. See *TU-MATA-UENGA*.

†TUAKA (Robust). A youth who refused MAWA-ROA at the annual marriage ceremonies. 353 (75).

TU-AKE (Stand up). A *tohunga* who lived before the deluge: he was learned in the lore of *TANE'*. 169 (261).

"Tu-ake". A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1444).

"Tua-pana". A *karakia* at the purifying ceremony. 414 (564).

Tua-piko (A little awry). A giant spirit (see Ta-whai-tiri). 112 (281); 459 (573).

TUA-TARA. A lizard-god: son of *TU-TE-WANA-WANA* and TU-PARI. 160 (361, 369).

'Tu-haha' (Stand breathing). The place to which *RANGI'* was uplifted. 175 (519).

TU-HARA-KIO-KIO (Leaning over in the shade). The fifth wife of *RANGI'*. 130 (153).

TU-HINA-PO (Dusk of evening). An ancestress on whose back Rata sharpened his axe (*toki*). 280 (100). See HINE-TU-A-HOANGA.

"Tuhi" (Marked). A *karakia* murmured by *TA-WHAKI* whilst pursuing Tama-i-waho. 271 (1385).

Tu-hoto-ariki (Lord sobbing as he stands). A vain man, living before the deluge. 170 (311).

Tuhua. Mayor Island, in the Bay of Plenty. The shark from which were obtained the teeth for ear pendants was caught here and at Muri-whenua. 399 (1979).

Tu-huru-huru (Tu the hairy). A son of HINE-I-TE-IWA-IWA. His birth being difficult, she composed and murmured a *karakia*, subsequently used in all cases of difficult labour, 403 (94). He took APA-KURA to wife, she giving birth to Tu-whaka-raro, MAURA-TEA, Whaka-tau-potiki and Rei-matua, 344 (367). He was named by Kae, 471 (13). He was slain as *utu* for the death of Kae, 420 (151).

'*Tui-rangi*'. The second name given to the canoe built for Rata by the fairies (see '*Niwa-reka*'). 285 (313).

TU-KAI-NANAPIA (*TU* the eye consumer). A god of the lower worlds, his abode being 'Pou-te-rere-ki', where he destroys the power of sight with gloom. In his *whare TANE'* sang his farewell to HINE-A-TAUIRA. 148 (530).

TU-KAI-TAUA (*TU* the war-eater). 154 (49). See *TU-MATA-UENGA*.

TU-KA-NGUHA (*TU* the bruiser). 154 (48). See *TU-MATA-UENGA*.

TU-KA-RIRI (*TU* the fighter). 154 (47). See *TU-MATA-UENGA*.

Tuki-tuki-papa (Beating the earth). A devout man living before the deluge. 169 (259).

TU-KOROKIO (Stand in the shade). Eighth in descent from *REHUA*: an ancestor of *TA-WHAKI*. 240 (106).

Tuku. A place mentioned in an old lament. 62 (518).

'Tukunga' (Allowing to depart). A place stopped at by those on the raft during the deluge: they here performed certain ceremonies, and repaired the raft. 178 (647).

'*Tukunga*'. A sacred oven for the whole party after fishing. 46 (380).

TU-MATA-REHU-REHU. A name of *TU'* as the god causing dimness of vision and apprehension of heart in warriors who have transgressed any of the many observances of war. 466 (166, 189).

TU-MATA-UENGA (*TU'*) (*TU* of the inciting face). The usual name of the great war-god. He was the son of *RANGI'* by his third wife. 130 (151). With *REHUA*, he was god of the right side of man. 87 (189). He was represented by a straight rod, 96 (580). He defied *TA-WHIRI*, 133 (282); and turned against his brothers, 86 (165): he devoured them, 134 (304). He carried war into the upper worlds, Chap. xii.; his ally was *RONGO-MARAE-ROA*, 153 (32): he fell in the battle 'Awa-rua', 157 (217). He took five other names, one for each brother overcome, 154 (47); and assumed the name *TU-TE-NGANA-HAU* when calling to *TA-WHAKI*, 266 (1182). He disputed with *RONGO'* over a *kumara* cultivation, 4 (168). Slain men were called 'the fish of *TU'* ', 62 (517). He was a god of assault, 166 (140). His rites were taught before the deluge, 169 (271). In *karakia re* origin of *kumara*, 7 (275): lamenting illustrious dead, 62 (505): at separation of *RANGI'* and PAPA', 176 (552, 564): at dedication of youths, 224 (228): at dedication and naming, 415 (615): in invocation of *TA-WHAKI*, 266 (1169, 1198): at naming of PIHANGA, 277 (1660): in hauling *waka*, 284 (280): in *reo* said over weapon, 295 (158): in girding on war-belt, 483 (85): when bearing food, 380 (1227): in inducing flow of milk, 413 (502): in purifying after childbirth, 415 (570): inducing sleep, 420 (123): curing illness, 447 (37): curing insanity, 447 (60): counteracting witchcraft, 451 (223, 245): 452 (302): 453 (308): in watch-song of sentinels, 471 (376): war-songs on return of *taua*, 498 (713, et seq.). See *TU-KAI-TAUA*, *TU-KA-NGUHA*, *TU-KA-RIRI*, *TU-MATA-REHU-REHU*, *TU-MATA-WHAITI*, *TU-TE-NGANA-HAU*, *TU-WHAKA-HEKE-TANGATA*. TU'

TU-MATA-WHAITI (*TU* of the small face). 154 (51). See ***TU-MATA-UENGA***.

TU-MAUNGA (Stand on the mountain). An ancestress of TAMA-NUI' in 'Reinga.' 112 (273).

'Tu-more-more' (The open space). The place to which *RANGI'* was uplifted. 175 (518).

Tumu-aki. A mountain to which the slave of HINE-RAU-KAWA and her two fellow-wives was changed. 493 (521).

TUNA'. TUNA-RUA. A being partly deity, partly man, partly "*Tuna-rua*" monster. He descended from the upper worlds, when he was met by *TA-WHAKI*, 263 (1062): certain ancient head-dresses called '*Kawa*' and '*Marae-nui*' hung from his forehead, 263 (1064). He was slain by *MAUI'* because of his conduct towards RAU-KURA, when his body produced eels, his tail and sinews forest vines, and his blood caused the feathers of *kaka-riki* and the bill and legs of *pukeko* to turn red, 207 (941).

Tu-nui (Great standing: the whale). A name in a *karakia* of RATA. 285 (334).

TU-NUI-A-RANGI. God of dreams: PARE-KEWA is goddess. 183 (846).

Tu-parara. An ancestor of PAIKEA, mentioned in his *karakia*. 426 (418).

TU-PARI. The mother, by *TU-TE-WANA-WANA*, of the lizard-gods, *KAWEAU*, *MOKO-MOKO*, *PA-PA* and *TUATARA*. 160 (361, 362).

TU-PARI-MAEWA. God of the liver. 183 (852).

TUPE. God of the calf of the leg. 183 (860).

TUPEKE-TA (Game of wrestling). } Two men slain by WHAI-
TUPEKE-TI (Game of leaping). } TIRI as sacrifice for her unborn child. Their bones were hung by her under the ridge-pole, and KAI-TANGATA, not knowing them *tapu*, had secretly taken some for making fish-hooks. WHAITIRI ate of the fish caught with these hooks, and was smitten with blindness. 243 (199).

Tuporo. A place between Rotorua and Taupo. 505 (174).

TUPU-TUPU-WHENUA. A man through whom a deluge was caused; he was father of the *kui*. 171 (323).

TURA (Bald). A *rangatira* who lived with the fairies 'AITANGA-A-NUKU-MAI-TORE', and took a fairy wife called TURAKI-HAU, daughter of RUA-HINE': he taught them the natural way for a child to be born, 404 (119). He was known to them as WAI-RANGI, 405 (180). Grey hair called 'the weeds of TURA,' 301 (94); 407 (284).

TURAKI-HAU (Calm the wind). The fairy wife of TURA. 405 (178).

Tu-raki-rae (The forehead held up to the sky). A mountain near Port Nicholson (Wellington) where lay the head of the fish of *MAUI'*. 201 (665).

TU-RANGI (Standing in heaven). [1] A *tohunga* who lived before the deluge: he observed all the rites of *TANE'*. 169 (261). [2] A man living before the deluge: he was fierce as *TU'* to wage war. 169 (271).

'TUREHU' (Sleepy, or dimly seen). A people who dispossessed the 'TUTU-MAI-AO' and were in turn dispossessed by the *Maori* people. The 'PATU-PAE-AREHE' are supposed to be their remnants. 512 (451).

TURI. A *rangatira* of the '*Ao-tea*' canoe. 342 (311). From the *uho* of a son born in mid-ocean sprang a winged race. 342 (313). See WHANAU-MOANA.

†TURIA (Stand and dare). The youth who wrestled with MOKAI and was thrown. 223 (164).

TURI-WHAIA (Obstinate pursued). Sixteenth in descent from *REHUA*: an ancestor of *TA-WHAKI*. 240 (109).

TU-RONGO. A deity addressed in a *karakia* repated over growing crops. 4 (141).

TU-RONGO. A deity addressed in a *karakia* repeated over growing crops. 4 (140).

†TURU-MEHA (Waning moon). A noted *toa* of the 'NGA-TI-TAMA'. 317 (362).

TU-TAKAHI-KURA. God of crime, mentioned in *tangi* of TAMA-NUI'. 118 (528).

Tu-ta-kau. A place mentioned in the *karakia* of WHAKA-TAU at the burning of '*Uru-manono*'. 349 (624).

TU-TANE-KAI. The lover of HINE-MOA. Origin of his flute. 428 (485).

TU-TANGATA-KINO. A lizard-god dwelling with MIRU in the
TU-TANGATA-KINO. eighth underworld. 160 (368): he was a son of *TU-TE-WANA-WANA* and MAI-RANGI. 149 (579). He is god of the stomach, 149 (579); 183 (852).

"Tu-tapa-ninihi" (The stealthily going). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1434).

TU-TATA-HAU (TU of the strong leg). Leader of a *waka* (canoe) met by *WHIRO* in mid-ocean. 404 (146).

TU-TAWAKE (The man who repairs a rent with timber). A son
To-tawake of UTA and HOUMEA, 74 (458). He sprang to birth holding a *hani* in his hand. 172 (368); for a variant. 75 (489). He destroyed the people of Tai-rea in the battle 'Tai-pari-pari'. 172 (363). Mentioned in a *karakia* causing vomiting. 75 (484): at purifying. 415 (587).

†TU-TEA (Jostle). An ancestor of HUA-RIKI. 433 (112).

TU-TE-HEMA-HEMA (TU of the shame). Eldest son of TAMA-NUI-A-RAKI. 111 (214).

TU-TE-HOU-NUKU (TU who burrows in the earth). A man living before the deluge: he taught the rites of *TANE'*. 169 (274).

TU-TE-KORO-PANGA (TU who starts up). The man who eloped with RUKU-TIA, wife of TAMA-NUI', 111 (216).

TU-TE-NGANA-HAU (*TU* who wars with the elements). A name assumed by *TU-MATA-UENGA* (which see) when calling to *TA-WHAKI* in 'Nga-roto'. 266 (1182).

"Tu-te-raki-haruru" (Erect heaven of booming sound). A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1381).

TU-TE-RANGI-NOA (Stand in the common heaven). A man with a face like a god, living before the deluge. 170 (298).

"Tu-te-rangi paoa" (The smoky heaven). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1477).

Tu-te-tawha. A name mentioned in the *karakia* repeated whilst tattooing a man. 108 (75).

TU-TE-WANA-WANA (*TU* the trembling). The son of TU-TE-WANA-WANA *PUNGA*, and grandson of *TANGA-ROA*, 159 (307); 160 (358). He is progenitor of lizards, and fled from the sea, hiding in the forests on the attack of *TA-WHIRI-MATEA*, 132 (248). He is father of lizards by TU-PARI, 160 (361); and of reptiles by MAI-RANGI, 160 (372).

'Tutu-hira' (Great parade). A *pa* in 'Nga-roto', attacked by *TA-WHAKI*. 268 (1275).

'TUTU-MAI-AO' (Procure the clouds). A people who dispossessed KUI and his people, original inhabitants of Ao-tea-roa. They were in turn dispossessed by the 'TUREHU'. 512 (469).

"*Tutu-nui*" (Abounding in oil). The pet whale of *TINI-RAU*, killed by KAE. 417 (17).

'Tuturi' (Kneeling). A place passed by the raft at the deluge. 179 (698).

TU-WAE-RORE (The foot caught in a trap). Mother, by *TANE*' and tutelary deity of the trees *rimu*, 85 (143). and *tane-kaha*, 142 (280).

'Tu-warea'. The temple of *REHUA* in 'Nahe-rangi', the tenth heaven. 146 (457).

"*Tu-whaka*" (Distribute). The male *whai-o-io* bird placed by WHEKE-TORO on Whanga-o-keno: the female was "*Tonga-whiti*". 336 (51).

TU-WHAKA-HEKE-TANGATA (*TU* the man-consumer). 154 (50). See *TU-MATA-UENGA*.

TU-WHAKA-RARO (TU of the north). A son of TU-HURU-HURU, Tu-whaka-raro son of *TINI-RAU* and HINA-URI. For him MAUREA, a younger sister of his brother-in-law POPORO-KEWA, jilted a former lover, causing the death of TU-WHAKA', and war between the tribes, 344 (369); 345 (407). In *karakia* of APA-KURA, 346 (467). In *karakia* of WHAKA-TAU', 349 (617).

TU-WHENUA (Leper). An ancestor of TAMA-NUI' in 'Reinga'. 112 (273).

UA. The god of rain. 145 (417); 161 (418); 203 (768).

UE-NUKU (Trembling earth) or **UE-NUKU-KOPAKO**, as in an ancient lament. 62 (500). [1] The god of the rainbow: perhaps synonymous with *KAHU-KURA*. 155 (118); 161 (421). [2] A reptile-god: son of *TU-TE-WANA-WANA* and MAI-RANGI.

UE-NUKU. A great *tohunga* of Hawaiki: he owned a certain *poro-poro* tree and was robbed of the berries, 82 (12). His wife PAI-MAHU-TANGA was a grand-daughter of RATA, 290 (510). His son was RUA-TAPU, 186 (65). Tale of the drowning of his eldest son and many others. 422 (211).

UE-NUKU-KOPAKO. See *UE-NUKU*.

UE-TONGA (Trembling south). The father of NIWA-REKA, wife of MATA-ORA. He was grandson of *RU'* the earthquake god. 110 (179). He tattooed MATA-ORA. 109 (150). In proverb, 110 (204).

*Ue-tonga (?) A star mentioned in a *karakia* uttered whilst a woman is tattooed: perhaps UE-TONGA is referred to. 109 (126).

UIRA. The god of lightning. 161 (425); 203 (773). He was seventeenth in descent from *REHUA*, and was an ancestor of *TA-WHAKI*, 240 (108).

"Umu-o-tu-maroa" (Oven of the unbending). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1449).

"Umu-titia" (Burnt offering adorned with feathers). A *karakia* used for a war-party. 167 (165).

'*U-oroia-te-ati-tawhito*' (Offering of the ancient sharpened). A part of the axe '*Mapu-nai-ere*.' 280 (110).

'*U-oroia-te-ati-tipua*' (Offering of the goblin sharpened). A part of the axe '*Mapu-nai-ere*'. 280 (109).

'UPOKO-HUA' (Head to act as lever). A sea-tribe attacked by *TA-WHAKI*. 255 (718).

'Uranga-o-te-ra'. The fifth underworld, where dwelt ROHE, wife of *MAUI'*. 148 (568); 207 (931).

"*Ureia*". A *taniwha* decoyed by another *taniwha*, "*Haumia*", from Hau-raki to Manu-kau, where he was snared in a net of ropes and killed, 368 (731).

URU (The glow). A name mentioned in the *karakia* uttered when *PAIA* uplifted *RANGI'*. 176 (550).

Uruao. The season about corresponding with February. 64 (51).

Uru hara-keke. A name in the *tangi* of PUHI-HUIA. 400 (2050).

Uru ma nga nga-na. A place mentioned in the *karakia* of WHAKA-TAU' at the burning of '*Uru-o-manono*'. 349 (626).

'*Uru-o-manono*' (Glow of the sea-dashed rocks). The *whare* of POPORO-KEWA, burnt by WHAKA-TAU' in revenge for the death of TU-WHAKA-RARO. 345 (408).

URU-RANGI (Head of heaven). A being who, as a wind, buffeted KARIHI as he climbed the vine hanging from the upper worlds, 262 (999): he was husband of MAIKUKU', 265 (1153).

'Uru-rangi'. The sixth battle of the gods, fought in 'Au-kumea', the eighth upper world: in it the hosts of *TU'* were defeated. 158 (232).

URU-TAHI (One head). Tutelary deity of the *tui* when fat, 93 (458); 143 (331): and its mother by *TANE'*, 142 (305). *PARA-URI* is deity of the *tui* and other black birds, 93 (458).

URU-TIRA. The god of the shark (*mango*). 159 (319).

URU-TONGA. The wife of HEMA, and mother of *TA-WHAKI*, 247 (363). She was retained by the 'PONA-TURI' and set to watch for the dawn whilst they slept, 251 (565). She was by them called TATAU, 251 (567).

UTA (Put on board). The husband of HOU-MEA; a woman who for her greediness was turned into a shag. 74 (445).

'Uta' (On shore). A place passed by the raft at the deluge. 179 (700).

U-TE-KI (The word made steadfast). The husband of TONGA-RAU-TAWHIRI, formerly a wife of *TA-WHAKI*: he was father of HAPUKU, a fish; PINGAO, a plant, and certain trees. 257 (781).

WA (Space). A man living before the deluge: he and MIRU refused to listen to the teachings of WI, a *tohunga* of *TANE'*. 171 (346).

Waerota. A name in *karakia* at planting of *kumara*. 2 (64).

Waeroti. A name in *karakia* at planting of *kumara*. 2 (64).

WAHIE-ROA (Long piece of firewood). Son of *TA-WHAKI* by MAIKUKU-MAKAKA, and father of RATA, 265 (1149). He was killed by MATUKU, 278 (23).

WAHINE-ITI (Little woman). A woman mentioned by PUHI-HUIA, 381 (1272). Water is called 'the delicious morsel of WAHINE-ITI', 382 (1282).

WAI-HEMO (Exhausted water). Fourteenth in descent from *REHUA*: an ancestor of *TA-WHAKI*. 240 (107).

'Wai-hoki-mai'. A hill on the way to 'Reinga' where spirits wailed and stripped off their spirit-clothes (see *horopito*, plant). 455 (403).

WAIHO-NUKU (Leave the world). A man living before the deluge: he was a great teacher of ceremonies and *karakia*. 171 (339).

Wai-kapu (Water of the clouds). A plain crossed by RATA on his way to KAHUE. 279 (76).

Wai-kato (Nipping water). River and district in the North Island, occupied by portions of the 'NGA-TI-KAHU-KOKA'. 368 (703); 387 (1522); 400 (2034); 505 (187). Visited by RAKA-TAURA, 512 (459).

'Wai-o-newa' (Water of the grey stone). The beach where *"Tutu-nui"* stranded. 418 (35).

'Wai-ora-a-tane' (The living waters of *TANE'*). A lake in 'Hau-ora,' the fourth upper world, in which the moon bathes to renew her strength, 138 (132); 146 (443). Another name is 'Aewa', 51 (70).

'Wai-oti-oti'. The last hill passed by spirits on their way to 'Reinga'. 455 (404).

Wai-pa. A name in a *karakia* giving time to paddlers. 317 (350).

Wai-pounamu. The South Island of New Zealand. 493 (501).

'Wai-puna-ariki-a-te-pata' (The chief water-spring of raindrops). The pool where *TA-WHAKI* saw MAIKUKU-MAKAKA. 265 (1123).

WAI-PUNA-HAU (Source of the wind). One of the women on the raft at the deluge. 177 (604).

'Wai-puna-tea' (Spring of clear water). The pool where *TA-WHAKI* saw HAPAI-A-MAUI. 265 (1121).

Wai-ra-kewa. A name in an ancient lament for illustrious dead. 62 (527).

WAI-RANGI (Turbulent). The name of TURA among the ''NUKU-MAI-TORE'. 405 (180).

'Wai-rapua' (The sought water). The seas sailed by HINE-I-TAI-TAI whilst seeking RA-KURU. 173 (441).

Wairarapa (Glistening water). A lake near Wellington. It was the fresh-water eye of the fish of *MAUI'*, Wanganui-a-te-ra being the salt-water eye. 201 (665).

'Wai-ra-rawa'. The home of HINA-URI, mentioned by her in her lament. 214 (1229).

Wairau A place mentioned in a *kai-ora-ora*, or taunting song. 500 (810).

'Wai-rua'. The ninth upper world, where spirits dwell who serve the supreme gods. 146 (454).

†WAI-TA (Water taken). An ancestor of HUA-RIKI who was given 'land for woman' 435 (183).

Wai-tara. A place on the west coast of the North Island: some of the 'NGA-TI-KAHU-KOKA' were killed there. 400 (2030).

Wai-tawa. A place mentioned in an ancient lament for illustrious dead. 62 (506).

Wai-te-mata. A bay near the home of PUHI-HUIA, near Mt. Eden, Auckland. 355 (167).

"Wai-toremi" (Dipped in and out). The *haka* which made KAE laugh. 419 (88).

Wai-totara. [1] A place mentioned in a *karakia* used after Wai-totara. fishing. 46 (384). [2] The dwelling-place of a winged race of men. 342 (319).

Wai-uku. A district in the North Island occupied by some of the 'NGA-TI-KAHU-KOKA'. 381 (1252): *kaka* were taken there. 386 (1464).

Waka-ari. White Island, in Bay of Plenty: brought up on the shoulders of *MAUI'*. 203 (766).

'Waka-maru'. The second upper world, from whence the rain falls. 145 (431). From here *TA-WHAKI* drove various foes, allies of the 'PONA-TURI', 256 (750).

**Waka-o-Tama-re-reti.* See **Tama-re-reti.*

"Waka-puru-to-tumangai". A *karakia* used when slaying "*Peke-haua*". 508 (321).

†WANA (The shoot). Son of PARE'. Burnt in the *whare*, 17 (44). Accompanied his father fishing. 42 (235). Made a warrior, 219 (9). Mortified at Motu-weka, 300 (36). He slays KARIKA and is slain by him. 489 (352).

'Wana' (Bud forth). A place passed by the raft at the deluge. 179 (679).

Wanganui-a-te-ra. Wellington Harbour: it is the salt-water eye of the fish of *MAUI'*, Wairarapa being the fresh-water eye. 201 (664).

Wari-a-hau. A name mentioned in an old lament for illustrious dead. 62 (503).

WARO. The god of death. 183 (862). See also *TOTE* and *NGANA-HAU.*

WARU. A *rangatira* who allowed himself to be bound and led amongst his enemies. 495 (580).

"Waru-waru tu" (Peeled standing). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1443).

WAWA. Tutelary deity of the *weka.* 93 (459).

'Wawau'. [1] (Stupidity). A *pa* in 'Nga-roto' attacked by *TA-WHAKI.* 268 (1276).

Wawau. [2] (Destruction or Infatuation). The destination of *WHIRO* when accompanied by TURA on a voyage on the ocean. 148 (568); 404 (143, and Note).

Wehenga-kauki. An ancestor of PAIKEA, mentioned in his *karakia* whilst swimming. 426 (419).

'Wehi' (Dread). A place passed by the raft at the deluge. 179 (678).

WEHI-NUI-A-MAMAO (Great dread of a distance). Fourth child of *RANGI'* and PAPA', and brother of *TANE'*., He first caught the stars, fixing them to his *whare* '*Hira-uta*', '*Hira-tai*', '*Pari-nuku*' and '*Pari-rangi*'. 136 (65).

"*Wehi-wehi*" (The feared one). The male *torea* left by Wheketoro on Whanga-o-keno. "*Hine-ki-torea*" being the female. 336 (49).

WEROHIA (The piercing). One of the 'TAHU', evil descendants of ***RANGI'***. 130 (142).

"Werohia". A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 271 (1421).

*_Wero-i-te-ao-marie_ (Arouse the quiet world). The name of the stars ruling *Raumati* (the Summer), 137 (104); 161 (411). They guided discussions in *whare-tatai*, 125 (279).

*_Wero-i-te-kokoto_ (Arouse the expanse). The name of a star ruling *Hotoke* (the Winter). 137 (103). It guided discussions in the *whare-tatai*, 125 (278).

*_Wero-i-te-ninihi_ (Arouse the absconding). The name of a star ruling *Hotoke* (the Winter). 137 (103). It guided discussions in the *whare-tatai*. 125 (279).

"Wero-ngere-ngere". A rite by which a *tohunga* could afflict a man with leprosy. 273 (1505).

WERO-WERO. The mother, by *RANGI'*, of *'RA*, the sun.
WERO-WERO 128 (49); 138 (116).

"Wero-wero-taniwha". A *karakia* used when slaying "*Pekehaua*". 508 (320).

Wi (Ironstone nodules). A man who, in the days before the deluge, taught the ceremonies of *TANE'*. 171 (346).

WINI-WINI. Tutelary deity of spiders. 143 (345).

'Wi wini' (Tumbling). A place passed by the raft at the deluge. 179 (677).

WHAIA. An attendant on *KORO-KOI-EWE*, god of birth. 183 (859).

Whai-po (*Karakia* chanted at night). A leprous man living before the deluge. 170 (306).

Whai-tane (She who has a husband). The man with whom Kai-tangata conversed concerning WHAI-TIRI. 245 (284).

WHAI-TIRI (Thunder). [1] An ancient goddess of the first
WHAI-TIRI generations of *Po*, who chanted a *karakia* causing the separation of *RANGI'* and PAPA'. 244 (262). [2] Twentieth in descent from *REHUA*: grandmother of *TA-WHAKI*, 240 (109). She descended to become the wife of Kai-tangata, a mortal. 241 (122); she gives him a barbed hook. 242 (175); she as a *tipua* slays Tupeke-ta and Tupeke-ti as sacrifice, 243 (198); she bids Kai-tangata prepare sacrifice for her child to be born, 243 (220); she became blind, 244 (238); she gave birth to Hema. 244 (248); she overheard conversation concerning herself, 244 (252); she caused the fish to

avoid Kai-tangata. 245 (298): she assumed the name WHAI-TIRI-WHAKA-PAPA-ROA-A-KAI, 245 (312); she instructed AHI-AHI-O-TAHU before leaving the earth, 245 (307): the child of Hema to be called *TA-WHAKI*, 245 (319): she went up in a mist, 246 (327): she was heard in the rattling of hail against her thighs, 246 (356): is found by *TA-WHAKI* counting *taro*, 259 (881): her sight is restored by *TA-WHAKI*, 260 (905). In *karakia* at planting of *kumara*, 3 (97): for restoring sight, 260 (910).

WHAI-TIRI-WHAKA-PAPA-ROA-A-KAI (The cause of long action being taken before food can be obtained). The name assumed by WHAI-TIRI when she caused the fish to avoid the hooks of Kai-tangata immediately before she left him for the upper worlds. 245 (312).

Whai-tua (Space). The nineteenth period of the universe. 127 Whai-tua (26, 27); 129 (108).

Whaka-au-ranga (Offerings made). A spring caused by Wheke-toro striking the rocks on the beach of Whanga-o-keno with a stone from a sacred fire. 336 (67).

'WHAKA-HAO' (Collect). A sea-tribe attacked by *TA-WHAKI*. 255 (719).

"Whaka-hopu" (The caught). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1441).

'Whaka-huka' (Making foam). A place passed by the raft at the deluge. 179 (695).

"Whaka-iria" (Hung up). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 271 (1418).

"Whaka-kau" (Made to swim). A *karakia* taught to *TA-WHAKI* by Tama-i-waho. 272 (1429).

Whaka-moe-toka. A place mentioned in an old *tangi*. 231 (191).

"Whaka-oho". Part of the ceremony counteracting a curse (*kanga*). 452 (293).

WHAKA-OTI-RANGI (Heaven complete). A woman of high rank who planted the first *aute* trees in Ao-tea-roa, 322 (20). (She was the wife of a *rangatira* in the '*Tai-nui*', but was said to have been abducted by Tama-te-kapua and brought to Ao-tea' in the '*Arawa*').

Whaka-piko. A name in a *kai-ora-ora*, or taunting song. 500 (816).

"Whaka-pio" (To cause to be adequate). A *karakia* repeated after the building of the raft at the deluge. 177 (591).

"Whaka-pou". A *karakia* fixing in the pupil's memory knowledge acquired in *whare-kura*. 122 (135).

Whaka-pu-nake. A mountain, where the last *moa* lived, guarded by *tua-tara* lizards. 95 (549).

Whaka-rua. The north-east sea-breeze mentioned in the *karakia* of *MAUI'* for hauling up the land. 199 (601).

"Whaka-ruhi". A *karakia* used in slaying *"Peke-haua"*. 508 (320).

''Whaka-taha'' (Ward off). A *karakia* murmured by *TA-WHAKI* when pursuing TAMA-I-WAHO. 271 (1374).

''Whaka-ta-huri-huri'' (A causing to look backward). A ceremony performed with the heads of slain enemies as a victorious *taua* is leaving the defeated country on the homeward march. 497 (682).

Whaka tane. A name mentioned in an ancient lament for illustrious dead. 62 (526).

''Whaka-tau-maha'' (Thanks for food). A *karakia* taught by *TA-WHAKI* for staying disease. 250 (520).

WHAKA-TAU-POTIKI (WHAKA-TAU') (Last-born imitation). The youngest son of TU-HURU-HURU: he avenged the death of his brother TU-WHAKA-RARO. 344 (370, 372). In *karakia* of APA-KURA. 346 (476). In his own *karakia*. 346 (483); 349 (622).

WHAKA-TURIA. A son of HOUMAI-TAWHITI, and brother of TAMA-TE-KAPUA. 291 (32).

''Whaka-utu-utu''. A *karakia* used in slaying ''*Peke-haua*''. 508 (322).

'*Whaka-waha-taupata*' (The carrier of the *taupata* tree). A baler of the '*Ao-tea*', used by TURI. 314 (221).

'Whana' (Put forth power). A place passed by the raft at the deluge. 179 (687).

WHANAU-MOANA. A winged man, sprung from the umbilical cord of a son of TURI born in mid-ocean: he was the father of a race of winged men, whose names were 'KA-PUNGA-RAURU', 'TARA-KAPU-WHENUA', 'TARA-PUNGA' and 'TARA-RERE': the last of the race was KAHUI-RERE. 342 (318).

'WHANUA-TUOI' (Lean offspring). Offspring of *RANGI* whilst lying weak from the wound given by *TANGA-ROA*. 131 (195).

WHANUI. A deity from whom the husband of PANI stole *kumara*: in revenge *WHANUI* sent the caterpillars *anuhe*, *moka* and *toronu* to destroy the *kumara*. 10 (401).

**Whanui*. The star Vega. It rises in the ninth *Maori* month. 137 (100). The *kumara* must be gathered before it disappeared. 3 (118). Season indicated by its motion. 3 (124).

Whanga-o-keno (Home of the sea-lion). An island on which WHEKE-TORO landed certain lizards, insects and birds, afterwards making the island *tapu*. KAI-AWA removed this *tapu* (see KAI-AWA, PO-NUI-A-HINE, WHEKE-TORO). 336 (35).

Whanga-paraoa (Bay of the whale). A small bay near the East Cape, Bay of Plenty. Here the '*Arawa*' and other canoes first touched Ao-tea-roa. Mentioned in a lament. 231 (191). Visited by RAKA-TAURA. 512 (458).

'Whanga-ra' (Sunny cove). A bay in Hawaiki whence *kumara* 'Whanga-ra' were obtained. 12 (500). Mentioned in *karakia* of Paikea whilst swimming, 426 (405).

''Whanga-whangai''. A *karakia* used in slaying ''*Peke-haua*''. 508 (321).

Wha rangi. A name mentioned in an ancient lament for illustrious dead. 62 (525).

Whare-kawa. Place at which MARAMA was landed from the '*Tai-nui*'. 11 (434).

Whare-o-te-whiu* (Whare-o'-whiu*). The constellation Scorpio. It rises in the sixth *Maori* month, 137 (99). It is in the west during evenings of the seventh month, 58 (370). It rules the cold moons, 87 (205).

†'*Whare-repo*'. A *whare* built to avenge a defeat. 500 (826).

'Whare-te-reka'. A temple mentioned in a *karakia* murmured by WHAI-TIRI whilst *TA-WHAKI* climbed the vine. 263 (1057).

WHATA-PU (All stored). A name mentioned in a *karakia* as to the origin of the *kumara*. 7 (273).

WHATI-HUA (Break the lever). A man who clandestinely met a young girl and was discovered through the red from her garments adhering to him. 411 (413).

'Whati-nga' (Broken). A place passed by the raft at the deluge. 179 (693).

'Whati-tata' (Broken near). A place passed by the raft at the deluge. 179 (696).

WHATU. The god of hail. 145 (417); 155 (119); 203 (772).

''Whatu'' (The kernel). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 272 (1457).

WHA-TUIA (The sewn up). A name mentioned in the *karakia* uttered when *PAIA* uplifted *RANGI'*. 176 (551).

''Whatu-i-ki-mai'' (The sacred stone which spoke). A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1387).

''Whatu-i-korero mai'' (The sacred stone which has spoken). A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1388).

''Whatu-keke'' (Persistent hail). A *karakia* murmured by *TA-WHAKI* whilst pursuing TAMA-I-WAHO. 271 (1392).

WHATU-KURA. A child of *TANGA-ROA* and ANU-MATAO. 159 (338).

''Whatu-mahunu''. A *karakia* used when burying *kumara* in the pathway. 6 (245).

Whau. A bay in Manu-kau Harbour. 372 (866).

†WHAURA (Comet). Grandson of RERE-ATA: he gave 'land for woman'. 435 (182).

WHEKA-I-TE-ATI-NUKU (Garments of those driven into cold space). A leader against *TU'* in the war of the gods, 158 (235). He led the *Maori* people over the sea, 158 (236).

WHEKE. A goddess heard singing in the forests, 52 (134); 135 (11); 150 (648); 163 (7): a daughter of RAKA-TAURA, 143 (355): the goddess of music, 88 (257).

WHEKE. The god of shell-fish. 159 (315).

"*Wheke-a-mutu-rangi*" (The cuttle-fish of Mutu-rangi). A cuttle-fish slain by KUPE at Castle Point. 280 (94).

WHEKE-TORO (Extended octopus). A *rangatira* of the '*Manga-rara*' who brought certain lizards, birds, &c. (see '*Manga-rara*') which he placed on an island, Whanga-o-keno. He made the island *tapu* so that his pets might remain undisturbed. Proceeding to the mainland, he threw overboard TARA-WHATA and his *kuri* of the "*Moho-rangi*" breed: this caused the wreck of the '*Manga-rara*'. 336 (36).

"Whe-kite" (The seen). A *karakia* taught to *TA-WHAKI* by TAMA-I-WAHO. 271 (1416).

WHENA (Like as). A great teacher, living before the deluge. 171 (341).

Whenua-kura. A place mentioned in a *karakia* used after fishing. 46 (384).

Whenua-nui. A name in a *whakatea*, or taunting song. 500 (795).

WHETE. A goddess who gave *TANE* procreative parts for the woman of earth. 144 (384).

WHEUKI. A man whose *hau* was taken from him by *karakia*. 410 (386).

'*Whiri-toa*'. A canoe in which the expedition set out to avenge TU-WHAKA-RARO. 346 (454). See '*Haki-rere.*'

WHIRO (Second day of the moon). The god of thieves, 183 (845); 237 (434). A great voyager: son of ANU-MATAO. His home is in 'Au-toi', the fourth underworld, 148 (567). His voyage with TURA, 404 (133). A tried warrior is called 'a fish of *WHIRO*' (*Ika-a-whiro*). 240 (114); 294 (120). His effigy used in ceremonies counteracting a curse, 452 (278). Mentioned in *karakia* for raising the dead, 448 (101): for counteracting witchcraft, 450 (188); 452 (285, 302).

WHIRO

WHIRO. A son of TIKI and KAU-ATA-ATA. 182 (826).

Whiti (To cross). A name, coupled with that of MATUKU, in a *karakia* for hauling a canoe to sea. 284 (260).

'Whiti-hau' (The cowardly have crossed). The place where stood the mountain in which MATUKU dwelt. 287 (407).

'Whiti-reia' (Crossed by flying). The course of the sun and moon through 'Waka-maru', the second upper world. 145 (434). Its summit is 'Tau-mata'. 145 (435).

WHIU. The god of tumult and uproar. 183 (862).

INDEX OF NATURAL OBJECTS.

Aka. Various forest vines, 52 (131). They sprang from the tail-sinews of Tuna-rua when slain by *MAUI'*, 210 (1033). Used for lashing palisades, 502 (36).

Aka-tea. The white *Rata* (Metrosideros albiflora). Used for making hoops for trundling. 367 (657).

Ake, *Ake-ake*, or *Ake-rau-tangi*. A tree (Dodonæa viscosa). In mythology, a child of *TANE'* and PU-WHAKA-HARA, 140 (222). *KAHU-KURA* dwelt in its bark, 284 (245). One of the hardest of trees, 9 (367). A scent obtained from it, 356 (218); 373 (913). The seed is winged, 164 (67). Timber used for making *taiaha*, 484 (128); 490 (391): *kotiate*, 490 (407): spears, 491 (433): *ko*, 2 (48): sling-stick, 371 (829). Used in purification ceremony, 414 (562). See also *AKE-RAU-TANGI* under proper names.

Ake-rau-tangi. See *Ake.*

Amo-kura. The red-tailed Tropic Bird (Phæton rubricauda). Its long tail-feathers formed a valuable adornment for *rangatira.* 19 (125).

Anuhe (also *Awheto*, *Hotete*). The Vegetable Caterpillar (Cordiceps Robertsii). Soot of used for *moko* (tattoo), 107 (50). Caterpillars destructive to young *kumara* plants, 9 (377); 194 (380). Sent with the *moka* and *toronu* by *WHANUI*, 10 (405). Proverb *re* greediness, 10 (386).

Ao-hanga. A variegated variety of *harakeke* (flax) (Phormium). 325 (116).

Ara-ara. A fish; the Trevally (Caranx georgianus). Frequents stony bottom, 42 (231). Feeds in shallow water among rocks, 393 (1748).

Aruhe (also *rarauhe*). The fern-rhizome of Pteris aquilina. The fronds of the growing plant (bracken) are *rahu-rahu*: also called *rau-aruhe*, and used to spread for bedding, 53 (163). The root was the part used for food: it was the food of war, 5 (190). Mode of preparation, 5 (207). Fable of *aruhe* and *kumara*, 5 (211). Proverbs concerning its bitterness when uncooked, 6 (237). *Karakia* concerning origin, 8 (310). As deity it was *ARIKI-NOA-NOA*, 5 (195). Taken up by *RANGI'* when separated from PAPA', 136 (35). Fell down and hid in the breast of PAPA', 8 (302): and was then called 'The maid who shewed how to dig up her lord.' 8 (308). Used on the raft at the deluge, 178 (658): and after deluge, 181 (779): at hair-cutting, 416 (659). From its stalks *niti* were made, 187 (85). Stalks used in panelling in place of *toe-toe*: and for divination by *niu*, 464 (74): and for tattooing mallet (*mahoe*), 109 (158). As *roi*, used in *whare-kura*, 120 (67). The only food of the school of agriculture, 125 (259). Most nutritious in early summer, 394 (1790). Selected kinds, see *huirau*, *kowhiti*, *nga-peha-peha*, *paka*, *paka-kohi*, *pito-pito*. Varieties, see *huru-huru*, *papaka*, *papawai*, *taroa*. Where growing, 7 (280).

Ata-ata. A shell-fish with large green operculum (Turbo smaragdus), 64 (36). Pins for eating made from arm-bones, 496 (651).

Ate-wheke. A variety of flax. 325 (123).

Ati-rau-kawa. A variety of flax. 324 (101).

Aua. A fish; the Sea Mullet (herring) (Agonostomus forsteri). Young pursued by *kahawai*, 45 (338). In a proverb, 361 (419).

Aute. A tree (Broussonetia papyrifera) brought from Hawaiki in the '*Tai-nui*', 322 (19). Its bark was used for making cloth, 322 (13). Also used for making kites, 270 (1338); 322 (16); 421 (167). The trees planted by MARAMA changed to *whau* because of an indiscretion on her part, 11 (440); 322 (21). Garments made from it called 'the skin of *TANE*'. 322 (13). In proverb relating to peace, 59 (386).

Awheto. See *Anuhe*.

Hakari. A shell-fish (Dosinia sub-rosea). 57 (334).

Ha-keka-keka. An edible fungus (Hirneola auricula judæ). 72 (371).

Ha-koa-koa. A bird; the Shearwater (Puffinus gavia). It is noisy before bad weather, 343 (338). Its eggs are laid in the sixth month, etc., 343 (346).

Haku. The king-fish (Seriola lalandii). Found with *hauture*, 43 (281). Caught on reefs, 249 (443). Dried to be used as presents, 46 (396).

Hangaroa. A long white shell (Dentalium pacificum). Used for making necklets. 398 (1973).

Hapuku. A deep-sea fish (Polyprion prognathus). A deep-water fish, 44 (315). Habitat and season for catching, 245 (288). Caught together with *puhaiao*, 43 (282). Fable of *hapuku* and *tuna*, 44 (319). It was a child of U-TE-KI and TONGA-RAU-TAWHIRI, and father of TAMURE and NGA-TOKI-KI-ROTO, 257 (782). See HAPUKU, proper names.

Hara-keke. The flax plant (Phormium tenax). It was a child of *TANE'* and PAKOTI, 141 (256). It was taken up by *RANGI'*, 136 (36). Blades cut in winter, 322 (24). Preparation for dyeing and weaving, 322 (30, 43): difficulty of dyeing, 324, Note: fibre soft and glossy if worked with hands only, 329 (276): soft rather than glossy if beaten, 329 (278). Sandals made from, 333 (441): and baskets, 333 (460). The flowers are *korari* (which see). Roots used for making creels, 63 (21). Gum chewed to cure dysentery, 448 (85): proverb *re* gum, 6 (238). Varieties of the plant, 324 (91): see also *ate-wheke, ati-rau-kawa, ao-hanga, huhi, huhi-roa, huru-hika, mangaeka, ngutu-nui, oue, pare-kore-tawa, pari-taniwha, rata-roa, rongo-tainui, ruku-tia, takaiapu, takirikau, tane-a-wai, tara-riki, tihore, tito-o-moe-wai, tutae-manu, tutae-wheke, wharanui, whara-riki.*

Hara-keke-taunga-wiri. The flax plant as taken up by *RANGI'*. 136 (36).

Harore. Fungus (Agaricus adiposus). If plentiful, a lean year was indicated, 44 (287). Varieties, 72 (368).

Hauture. A fish; the Horse-mackerel (Trachurus trachurus). Found with *haku*, 43 (281). Gets beached through the violence of its pursuit of prey, 45 (356). Fact referred to, 289 (479).

Hawai. A fungus growing on dead stumps. 72 (369).

Hihi. The Stitch-bird (Pogonornis cincta). Its breast was made yellow by *MAUI'*, who threw it into flames after he had snared the sun. 197 (509); 216 (1314).

Hiku. The Frost-fish (Lepidopus caudatus). Stranded on frosty nights. 45 (354); 393 (1738).

Hinau. A tree (Elœocarpus dentatus). *Kiore* (rat) eats berries, 54 (188): rat-pits baited with them, 394 (1804). Bread made from flesh of berries, 99 (679). Proverb regarding *hinau* bread, 99 (690). Bark used for obtaining a black dye, 323 (45). Bark made into *pu* or baskets for sifting pollen of *raupo*, 99 (702); 334 (508). A *hinau* having the power of causing conception in barren women referred to, 86 (150). Reasons for this power, 401 (31). The wood burns poorly, 93 (467).

Hiwi-hiwi. A fish (Chironemus fergussoni). Frequents stony bottom, 42 (230). Found with *tara-kihi* and *nanua*, 44 (284).

Hohe-hohe. A shell-fish (Tellina alba), 58 (336). Shell brittle, 318 (375).

Hoka. A fish; the Red Cod (Physiculus bachus). Taken with hook in ten to fifteen fathoms, 393 (1749). Preys on flounder, 42 (222). Finest flavour in Winter, 393 (1749).

Hokio. A bird of evil omen heard in the night before bloodshed. Its cry '*kakao*' sounded as if the bird were half-choked with hair of the dead. 168 (220).

Horoeka. A tree; the Lancewood (Pseudopanax crassifolium). Its berries are ripe when there are few others. 90 (345).

Horokio. Several species of ferns (Lomaria). MARAMA planted *para* but gathered *horokio.* 11 (440).

Horo-pito. A tree (Drimys axillaris). Its stem is free from ferns and other parasites, 88 (228). Its berries ripen in the eleventh *Maori* month, 432 (74); and are eaten by the *kukupa*, 90 (334). Its bark is acrid, 291 (13). Spirits passing to 'Reinga' were clothed in *horo-pito*, *makuku* and *wharangi*, 455 (399).

Horu or *Houru.* Red ochre. Clothes of young women smeared with it, 411 (412). Highly valued, 19 (130). See *koko-wai.*

Hotete. The Vegetable Caterpillar. See *Anuhe.*

Hou, or *Houhere.* A tree; the Ribbon-wood, &c. (Hoheria populnea). Rope was made from its bark, 26 (395). Two species in lowlands and highlands, 51 (86, Note).

Houru. See *horu.*

Huawai. A shell-fish; the Cockle (Cardium striatulum). 57 (335). Gathered for food, 64 (39).

Hue. A plant, the Gourd, used for Calabashes, 12 (466). The *hue* of MARAMA yielded *mawhai*, 11 (439). Proverb concerning, 294 (143).

Huhi. An inferior variety of flax. 324 (105).

Huhi-roa. A valuable variety of flax. 324 (96).

Huhu. A grub, of the beetle *kapapa* (Prionus reticularis). It pierces the *matai*, 90 (334). A child of *TANE*, 133 (273). A *taniwha* likened to, 507 (281).

Huia. A bird (Heteralocha acutirostris). Its white-tipped tail-feathers were used for plumes of *rangatira*, 19 (125); 257 (799). A plume of twelve such feathers was called *mare-reko*, 501 (2). Tamed and kept as a pet, 93 (444). Its dried skin was scented, and hung as an ornament in the ear or round the neck, 398 (1970). If a newly-married man dreamt he saw human skulls ornamented with *huia* feathers, it was a sign that his wife had conceived a daughter: *kotuku* feathers indicated a son, 401 (17). Heads and bills fastened to head-gear, 333 (454).

Huirau. Selected roots of *aruhe*, eaten by warriors. 9 (345).

Huru-hika. A valuable variety of flax, 196 (475): from it were made the better class of garments, 324 (93).

Huru-huru. A species of *aruhe* found in the forests. 7 (288).

Hutu. A tree (Ascarina lucida). Used in the purifying ceremony after child-birth. 414 (562).

Ihi. The Gar-fish, or Half-beak (Hemiramphus intermedius). Origin of projecting jaw, 44 (300). Shoals in Summer. 45 (336): taken with seine-net, 393 (1742).

Ihu-puku. A species of whale: originally a sea-tribe. 247 (374); 255 (717). See 'IHU-PUKU', proper names.

Inanga. [1] A fresh-water fish; Whitebait (Galaxias attenuatus). A child of KANA-KANA, son of *TA-WHAKI* and HINE-HAU, 257 (774). Dried for food, 257 (776, and Note). [2] A variety of greenstone (*pounamu*) of a whitish colour, 494 (532).

Kahawai. A fish (Arripis trutta). Proverb concerning, 351 (5). Swims open-mouthed when in shoals, 63 (15). Its liver cured flatulency in children, 413 (516). Caught with trailing hook, 42 (225). Its liver gave rise to flying-fish, 44 (303). Pursues young of the *aua*, 45 (337).

Kahika-tea. A forest tree; the White Pine (Podocarpus dacrydioides). A child of KU-RAKI, 85 (142); 141 (240). Its fruit is called *koroi*, 90 (316). Fruit grows at tip of branches, 395 (1838): food of *kukupa*, 90 (315); but the bird is in poor condition and its flesh tastes of the sap if feeding principally on *koroi*, 90 (316). Its resinous veins, *kapara*, burnt and used as dye for tattoo, 107 (47): also for torches, 385 (1446). The *koe-koea* rests in its high branches during the day, 79 (671). It is the dwelling of *KAHU-KURA*, 284 (244). The *kie-kie* is parasite on it, 249 (482). It was used for the raft at the deluge, 177 (588). The pole for the *moari* swing is made from a sapling, 420 (156). Will not burn when sodden, 219 (32). Proverb concerning grub boring, 361 (432). In swamps where it grows is found a black mud used in dyeing flax, 323 (53). Used for making *taiaha*, 490 (391). Spears made from its resinous heart are called *mapara* (which see). Berries mentioned in chorus of rats, 395 (1829). Water-logged canoe referred to, 426 (416).

Kaho-tea. A variety of greenstone (*pounamu*), dark-green in colour, with black spots and streaks. 494 (538).

Kahu. A large hawk, the Harrier (Circus gouldi). In the battle of the birds, 70 (280). *MAUI* transformed himself into a *kahu* to escape the fire of MAHU-IKA, 203 (759). It was a good omen if a *kahu* flew over a council deliberating on war, 463 (64).

Kahu-rangi. [1] A red flint used for gashing the body when the dead were *ariki* or *tohunga* (see *tuhua*), 95 (525). [2] A variety of greenstone (*pounamu*), dark-green in colour, without flaws or spots: one variety was flecked with pale clouds: it was the most prized variety, 494 (539).

Kai-aia. The name given to the *ka-rewa-rewa* (Sparrow-hawk) on its crying *ke keke ke* when *TA-WHAKI* attempted to walk on the water. 254 (678).

Kai-ko-mako. A tree (Pennantia corymbosa). It was used for producing fire, 93 (466); 204 (804). The fire was flung into it by MAHU-IKA, 204 (786).

Kai-wiria. A tree (Panax simplex). Berries ripe in the ninth *Maori* month, 82 (15); 90 (328). *Kaka* sips honey in the eighth *Maori* month, 67 (160). Berries are scarlet in colour, 87 (224). Curious growth of tree, 87 (225).

Kai-whiria. A tree (Hedycarya arborea). Used for making rods for the game *titi-touretua*, 366 (646). For musical sticks called *pakuru*, 418 (69).

Kaka. A bird (Nestor meridionalis). Its tutelary deity is *PAHIKO*, 93 (457). Habits, and methods of taking, 66 (149). Snaring of, 65 (88). Has a filamentous tongue, 65 (78). It is tamed, 93 (443): is an early bird, 54 (197): is inquisitive, 475 (569): it nibbles at a small stone, 96 (567): proverb concerning this, 96 (568). It is the *rangatira* of all birds, 91 (353). It will not breed if food is to be scarce, 67 (176); it rejects the skin of the *huhu*, a grub, 67 (158): takes honey from *kowhai* flowering in snow, 143 (337). Its disrespect for the hawk, 68 (208). Its right wing-feathers used for *mauri* of forests, 91 (353); 96 (579): feathers used for mats, 70 (301); 329 (299): for band round *taiaha*, 490 (393): for streamers on stern-post of canoe, 314 (200): for ornamenting *teko-teko*, 32 (213). Proverb concerning *kukupa* and *kaka*, 91 (362). Song between *kaka* and *kaka-riki*, 396 (1860). See *kaka-kereru, kaka-kura, kaka-pipi-wharau-roa.*

Kakahi. The fresh-water mussel (Unio). Shell used in ceremonies counteracting witchcraft. 451 (237, 241).

Kakaho. Reeds and flowers of the *toe-toe*. Taken up by *RANGI'*. 136 (35). See *toe-toe.*

Kaka-kereru. A *kaka* feathered like a pigeon. 70 (308).

Kaka-korako. An albino *kaka*. 70 (308).

Kaka-kura. A red *kaka*, 70 (308). PUHI-HUIA compared with. 386 (1465).

Kaka-pipi-wharau-roa. A *kaka* feathered like a shining cuckoo. 70 (308).

Kakapo. A bird; the Ground Parrot (Stringops habroptilus). Habits, methods of taking, etc., 71 (318). Its tutelary deity is *TAKA-PO-TIRI*, 143 (344). Its favourite food, 53 (174). Breeding, 67 (176).

Kaka-riki. [1] A bird; the Red-fronted Parrakeet (Cyanoramphus novæ zealandiæ) and the Yellow-fronted Parrakeet (C. auriceps). How snared. 70 (311). Tamed, 93 (443). The red on the head was caused by the blood of TUNA-RUA when slain by *MAUI'*, 209 (1022). Song to *kaka*, 396 (1860). From its egg-shells sprang the *kaka-riki*, or green lizard, 70 (314). [2] The green lizard (Naultinus Grayi). Its cry, likened to a laugh, was an omen of death to him who heard it, 55 (229); 448 (110). It was supposed to cause disease by creeping down the throat of a sleeping person, 160 (370). It sprang from the egg-shells of the Parrakeet, 70 (314). Also called *Moko-kaka-riki*, and as such was brought in the '*Manga-rara*', 336 (42). The cuckoo (*koe-koea*) becomes a lizard during Winter, 80 (685).

Kakaru. Jelly-fish. See *mare-mare-tai.*

Kanae. A fish; the Mullet (Mugil cephalotus). Taken in seine, 47 (406), and on calm clear nights, 45 (339), and by trawling, 21 (215). Those on West Coast of North Island better than those on the East, 393 (1764). When shoaling, 45 (331). How shoal is known by motion, 47 (406). See KANAE, proper names.

Kana-kana. A fish; the Lamprey (Geotria chilensis). A child of *TA-WHAKI* and MUI-NAKO, 256 (768). Father, by HINE-HAU, of various fish and birds, 257 (773, 777). (See HINE-HAU). A great delicacy, 257 (772).

Kao. Dried *kumara.*

Kapapa. A beetle (Prionus reticularis). The largest of beetles, most destructive to *rimu* and *matai*, 54 (208). It comes from the grub called *huhu* living in *maire* trees, 90 (335).

Kapara. Resinous veins of *kahikatea*, burnt and used for tattooing, 107 (47). Also split, decayed *rimu*; used for torches, 364 (567); 385 (1446).

Kapia. Resin of the *kauri*. Burnt and used for tattooing, 107 (58). In proverb, 107 (66).

Kapowai. An insect; the black and yellow dragon-fly (Uropetala carovei). 97 (618).

Karaka. A tree (Corynocarpus lævigata). Berries ripe in the tenth *Maori* month, 82 (18); 90 (333). Poison, 98 (670). Preparation of berries before use, 98 (660). Slave compared with, 225 (256). Wood offensive when burnt, 93 (470). Colour of ripening berries called *paraka-raka,* 98 (661).

Kara-kahia. A bird; the White-winged Duck (Nyroca australis). 83 (62).

Karamea. Red colouring matter for canoes, 285 (313, and Note): how obtained, 315 (241). See *Koko-wai.*

Karamu. A tall shrub or low tree (Coprosma lucida and C. chathamica). It was sacred, a branch being used for sprinkling water in various ceremonies; at purification after childbirth, 414 (562); 415 (576): purification of warrior before engaging in war, 224 (217): in making a *whare noa* or common, 170 (316): in ceremonies over growing crops, 4 (139): in cutting hair, 465 (122): in curing sickness, 447 (41): in naming a child, 415 (614): a branch was planted at the naming ceremony; if it grew, it was called *kawa* and the child would be a noted warrior, 221 (91); 415 (590). Used as the wands of Life and Death, 466 (154): in ceremonies counteracting witchcraft, 451 (236). A yellow dye obtained from its bark, 324 (79). Fruit eaten as food, 100 (741).

Ka-ramu-ramu. A low tree (Coprosma robusta). *Tui* feeds on it when fat, 92 (423). Girdle (*maro*) made from its leaves and worn by *tohunga*, 332 (398).

Kareao, or *Pirita.* A vine; the Supple-jack (Rhipogonum scandens). The fairy palisading was interlaced *kareao*, 38 (71). Fruit eaten, 100 (742). It sprang from the tail of TUNA-RUA when slain by *MAUI*, 210 (1032). The heads of the young plant droop from fright experienced when RATA attacked the fairies, 283 (225). Hoop of it used for stretching skin of neck of preserved head, 167 (174). Skin of an enemy's thigh sewn over a hoop and trundled by boys, 167 (192). Spring for trap, 394 (1813). War-trumpet bound with split stems, 462 (32). Used for lashing the raft at the deluge, 177 (591). Used for *kumara* baskets, 98 (636); 334 (495).

Karengo. An edible sea-weed (Durvillaea, sp.). Made into jelly, 77 (598). Jelly of *tutu* berries mixed with *karengo* relieved costiveness caused by eating *karaka* and other berries, 448 (75).

Karetu. A sweet-scented grass (Hierochloe redolens). Woven into belts, 106 (18); 332 (405), when the mid-rib was taken out, 332 (406).

Ka-rewa-rewa. A bird; the Bush-hawk or Sparrow-hawk (Nesierax australis). In battle of the birds, 70 (281). Behaviour of small birds in its presence, 68 (210); 250 (492). Proverb regarding its foretelling changes in the weather, 343 (336). Its name when it called to *TA-WHAKI* was *Kai-aia*, 254 (678). In proverb, 6 (238).

Karo. A tree (Pittosporum crassifolium). Seeds ripe in the tenth *Maori* month, 82 (17): and are then eaten by *kukupa*, 90 (332).

Karoro. A bird: the Black-backed Gull (Larus dominicanus). A child of *TA-WHAKI* and PA-RAKI, 256 (767). In battle of the birds, 69 (269). Tamed and let run about the *kainga*, 93 (445); 430 (575). Its young very persistent in clamouring for food, 278 (5): the old bird can silence the young with a cry, 278 (9). Mentioned in song for the game *puni-puni*, 427 (453): in *karakia* of PAIKEA, 426 (409). Habits contrasted with those of *tara-punga*, 343 (332).

Ka-to-te. The soft tree-fern (Hemitelia Smithii). Originally a sea-tribe. See 'KA-TO-TE', proper names, 256 (747).

Kauri. A tree (Agathis australis). Its resin, *kapia*, burnt and used for tattooing, 107 (58). Growing in old *kumara*-pits, 509 (341, 347).

Kawa. A tree sprung from a branch, generally of *karamu*, planted by the *tohunga* at the naming of a boy. 221 (90). See *karamu*.

Kawa-kawa. [1] A shrub: the Pepper tree (Macropiper excelsum). Fruit eaten, 100 (742). Root chewed to cure toothache, 151 (651): also leaves, 447 (67). Scent obtained from it, 339 (163). Used for sprinkling water on canoe when naming it, 315 (262): in distribution of food, 380 (1229) Worn on the head as a sign of mourning, 333 (459). Smell disliked, 423 (256). Boughs thrown on *marae* (courtyard) omened death, 151 (652). Boughs burnt to destroy insects, 10 (395).

Kawa-kawa. [2] A variety of greenstone (*pounamu*) in colour like *kawa-kawa* leaves, bright green, and semi-transparent, 494 (532). There were three varieties, as follow:

Kawa-kawa-au-moana
Kawa-kawa-rewa
Kawa-kawa-tonga-re-rewa
Varieties of the *pounamu kawa-kawa*. 494 (535, 536).

Kawau. A bird: the Shag (Phalacrocorax carbo). Battle of birds caused by, 68 (232). HOU-MEA transformed into, 74 (445); 76 (557). Diving referred to, 236 (402).

Kea. A bird: the Mountain Parrot (Nestor notabilis). In battle of the birds. 70 (285).

Kehei. A fish: the Granite Trout (Aplodactylus meandratus). Caught in nets. 45 (346).

Kekeno. The Seal (Arctocephalus Fosteri). Habits when breeding, 255 (723). Originally a sea-tribe, see 'KEKENO', proper names, 255 (721).

Kekere-ngu (? *Kekeru*). An insect brought in the '*Manga-rara*' canoe. 336 (48).

Keke-reru. The evil-smelling wood-bug (Prionus reticularis). Found under *rimu* bark, 54 (204). White ones are found, 54 (205).

Keke-rewai. See *kiriwai.*

Keke-wai. See *kiriwai.*

Kewa. A species of Whale. Originally a sea-tribe; see 'KEWA', proper names, 247 (374); 255 (719).

Kie-kie. A climbing plant (Freycinetia Banksii). It and the *whara-whara* were the home of the fairies ''NUKU-MAI-TORE', 37 (15); 405 (172). Its leaves were used for binding reeds on walls, 31 (162): for baskets, 333 (463); weaving, 322 (10); and sleeping mats, 324 (107). The flower (*tawhara*) and fruit (*tiore*) were eaten, 98 (658). It gives a harvest twice in the year, 98 (659). The fruit ripe in autumn, 315 (257). Waterproof cloaks woven from *kie-kie* called *pake,* 327 (226).

Kihi-tara. The small red Dragon-fly (Telebasis zealandica). 49 (13).

Kina. The Sea-urchin (Echinus). Mentioned in the *karakia* of WHAKA-TAU', 346 (493).

Kiore. The native rat. Nibbles *miro* nuts, 67 (168): Eats the *kumara,* 4 (150): how store is protected against it, 98 (638). Methods of trapping, 394 (1801). Used as food, 22 (249). Nests in dry fronds of *ponga,* 394 (1802). Chorus sung by, 395 (1825). Bones extracted through vent, 22 (249). Cooked and eaten entire, 394 (1806, Note). In *karakia* causing tooth to grow, 416 (642).

Kiriri. A fish; the Leather-jacket (Monacanthus scaber). 44 (308).

Kiriwai. An insect (Pyronota festiva). A green beetle found on flowering *manuka* in early Summer, 49 (12). Gathered and eaten by people, 64 (43): also by the grey duck (*parera*), 83 (48). Called 'the bird of *REHUA*', 64 (44). (Also known as *keke-rewai* and *keke-wai*).

Kiwi. A bird (Apteryx). Its tutelary deity is HAERE-AWA-AWA, 93 (459). It is the child of *TANE*' and PAPA. 143 (323). It is called 'the hidden bird of *TANE*',' 72 (396). Habits and methods of taking it, 72 (396). Feathers used for mats, being the only feathers knotted in 'reversed', 329 (306). Mentioned in *karakia* for hauling canoe, 284 (271).

Ko-are-are. A plant with scented leaves, used for chaplets, 333 (456). (The name is used for both Nothopanax Edgerleyi, a tall shrub related to the ivy, and the bulrush, Typha angustifolia).

Koe-koea. A bird; the long-tailed Cuckoo (Urodynamis taitensis). Supposed to change to a lizard during Winter, 80 (685). It cries out in the nights of Summer, 258 (815). It lays its eggs in the open nests of other birds, 79 (679). The young linger longer than the parents, 315 (256).

Kohe, or *Kohe-kohe*. A tree (Dysoxylum spectabile). Flowers in second and third months (June, July), 11 (446). Flowers and berries on same tree, 50 (63). Berries ripe in the second month, 90 (341). A decoction of the bark macerated with water stopped the flow of milk when applied to the breasts, 413 (511).

Kohia. A climbing plant (Tetrapathæa australis). Its oil was used for sore breasts, 413 (508). Oil scented for use, 356 (225). Found in forks of *pukatea*, 87 (218).

Kohi-kohi. A fish; the Trumpeter (Latris lineata). Frequents certain sandbanks, 42 (228). Colouring of, 43 (274). When half-grown frequents four fathom, 44 (316).

Kohuhu. A small tree (Pittosporum tenuifolium, syn. with *tawhiri*). Its gum was used for perfuming the oil obtained from berries of the *titoki*. 334 (503).

Kohu-kohu. Moss hanging in long tufts from the branches of trees. 89 (279).

Kohutu-hutu. A tree; the Fuchsia (Fuchsia excorticata). Berries called *konini* are ripe in ninth *Maori* month, 64 (55); 82 (9). Eaten as food, 100 (739). The wood burns poorly, 93 (469). The inner bark is pale green, 87 (226). Used for steam bath, 412 (486). Proverb concerning the fall of its leaf, 97 (626). (Also called *kotuku-tuku*).

Koiro. The Conger-eel, sprung from the head of "*Tuna-rua*" when flung into the sea by *MAUI'*. 209 (1020).

Kokako. A bird; the blue-wattled Crow (Glaucopis Wilsoni). It was seen by KUPE, the voyager, 280 (96). Its legs were made long by *MAUI'* as a reward for fetching water to him after snaring the sun, 197 (517). An attendant on the moa, 95 (554). It retreats to the mountains for breeding, 51 (76); 96 (560). Peculiar nest, 96 (561).

Koko. The *tui* when fat.

Kokopu. Various fresh-water fish. 256 (760).

Koko-tangi-wai. A soft variety of greenstone (*pounamu*), very clear and transparent, with globules like drops of water suspended in it. It is brittle, and when newly broken from the block is easily worked, but hardens with exposure. 493 (527).

Koko-wai. Red clay, supposed to be formed from seed of the plant *makaka*: from it man was created, 149 (595). Its preparation for use in painting canoes, &c., 285 (313, Note). Mats of *rangatira* smeared with it, 410 (410). It was the sacred colour, 411 (437). See also *horu* or *houru*, *karamea*, *kura*.

Konini. Berry of the *kohutu-hutu* (fuchsia).

Kopa-kopa. An herb (Plantago sp.). Its bruised leaves were used as a remedy for burns, 17 (68) : also laid on ulcers, acting as a plaster, 448 (78).

Kopata. An herb (Pelargonium australe). Its bruised leaves were used as a remedy for burns, 17 (65) ; 447 (48). Foul breath cured by chewing its leaves, 448 (80).

Kopuru. A sweet-scented moss, inserted by women into their girdles. 332 (414).

Korari. The stalks and flowers of *hara-keke* (flax). 404 (132) ; 456 (427).

Korau. The tree-fern (Cyathea medullaris). Its pith (*pitau*) was used as food, 22 (254). From its stem were cut rat-proof slabs for lining *pataka* (food-stores). 98 (643).

Ko-reke-reke. A prized variety of *kumara*, with red skin and flesh. 241 (149).

Koreke. A bird; the Quail (Coturnix novæ zealandiæ). Used as food. 22 (236).

Kori-mako. The Bell-bird (Anthornis melanura). Used as food. 93 (463); 395 (1845). (Also called *mako-mako*).

Koroi. The fruit of *kahika-tea.*

Korokia (*Koromiko*—Veronica). A food of the *moa*. 94 (501).

Koro-miko. A shrub (Veronica salicifolia, and V. macrocarpa). Its sap was the fat of the *moa*, 94 (494). The greasiness of the leaves when subjected to fire was the fat of "*Tutu-nui*", 94 (480) : the plant being used for roasting that animal, 418 (38). Leaves used in *ta-mahu* offering, 13 (510) : young leaves chewed as a cure for dysentery, 448 (84). Wood gives much heat in burning, 94 (475). Gum of buds used for fixing colours to face, 352 (53).

Koro-puku. A shrub (Gaultheria antipoda). Fruit eaten, 100 (742).

Korora. A bird; the blue Penguin (Eudyptula minor). Mentioned in song for the game *puni-puni*. 427 (453).

Koro-riwha. A shell-fish; species of *paua* or Mutton-fish Haliotis rugoso-plicata). 64 (33).

Kotara. A shrub (Nothopanax Edgerleyi). It has scented leaves, used for chaplets. 333 (456).

Kotare. A bird; the Kingfisher (Halcyon vagans). Mentioned in song for fine weather. 396 (1874).

Kotuku. A bird; the white Heron (Herodias timoriensis). TAMA-NUI' flew as a *kotuku* to 'Reinga', 112 (267). Kept in cage for its plumes, 93 (444, 449). Proverb concerning rarity, 101 (762). Comparing it with the *parera* (duck), 83 (52). If a woman ate in the presence of a man wearing a plume of its feathers, she would grow bald, 350 (637). If a newly-married man dreamt he

saw human skulls ornamented with its feathers, it was a sign that his wife had conceived a son; *huia* feathers signified a daughter, 401 (15).

Kotuku-tuku. The fuchsia. See *ko-hutu-hutu.*

Koura. The Cray-fish (Palinurus Edwardsii). A child of *TA-WHAKI* and HINE-TU-A-TAI, 256 (755). Proverb concerning pulling of *koura* from its hole, 256 (758). Method of removing shell, and drying, 63 (20 et seq.).

Kowhai. A tree (Sophora tetraptera). Flowers appear in the fifth month, September, 356 (213). Flowers in the midst of snow, 143 (335). Wood used for handles of heavy *toki* (axes), 84 (87). *Kukupa* eats its leaves when berries are scarce, 90 (348).

Kowhiti. The best selected *aruhe*, reserved for *rangatira*, 9 (344).

Kua-kua. A shell-fish (Pecten novæ zealandiæ). 58 (337).

Kuaka. A bird; the Godwit (Limosa Novæ Zealandiæ). A child of *KARIHI* and KAHUI-TARA, 159 (328). Habits, and methods of taking, 78 (601). Proverb concerning nesting, 78 (626): in simile for upward flight of *TU'* and the rebels, 155 (112).

Kuharu. A worm used as food. 73 (407).

Kui. An insect with a lump on its back, found in holes in the ground during Summer. It is a child of TUPU-TUPU-WHENUA and KUI, and to it an offering of grass was made on the completion of a new *whare*. 171 (321). See *moeone.*

Kuku. A shell-fish; the Mussel (Mytilus, latus and edulis). Collected in *koi-koi*, 334 (477), or where water is deep, in *purau*, 334 (478). Rocks covered with *kuku* called *patiotio*, 63 (30). Shells used for frightening rats, 4 (153): used as pincers to remove the beard, 185 (31): as scrapers for flax, 322 (31).

Kukupa. A bird; the Wood-pigeon (Hemiphaga novæ zealandiæ). Its tutelary deity is *KERERU*, 93 (457); 143 (343). Food of, 64 (54). Habits, and snaring of, 89 (303). Feathers used for streamers on stern-piece of canoe, 314 (200): smaller feathers for mats, 329 (303, 305). Can elude the hawk, 68 (212). Proverb of *kukupa* and *kaka*, 91 (362). Proverb concerning its stupidity, 191 (278). Proverb concerning its white flesh, 22 (231). Why it says *ku ku*, 92 (394). *MAUI'* transformed himself into a *kukupa* when searching for his parents, the girdle and *maro* of his mother used by him as ornaments becoming certain of the feathers, 191 (268). An evil omen if it cries *kuku* at night, 92 (399). *RUPE* as a *kukupa* sought HINA', 91 (363).

Kumara. The sweet potato (Ipomœa chrysorrhiza). Was originally a god, 5 (178). Descended from the front of *RANGI'*, 5 (193). *Karakia* concerning origin, 7 (271). Taken up by *RANGI'*, 136 (35). Various deities of, 2 (30). How obtained from PANI, 7 (258). Obtained from Hawaiki by *RONGO'*, 12 (499). Grows in 'Reinga', 15 (585). General ceremonies in planting, Chap. 1, 12 (499); at harvest, 97 (630). Held at planting in baskets called *pu-kiri-kiri*, 334 (495): stored in baskets called *toiki*, 334 (497). Crop gathered hastily at night, 97 (630). Preparation of soil, 2 (51). Several plots prepared, 2 (42). *Kumara* of peculiar shape signified approval of PANI, 3 (107). Crop must be gathered before *_Whanui_ set, 3 (118). Young plants screened, 3 (127). Sweetmeats *kao* from young roots, 4 (144). *Kao* thrown to spirits in 'Reinga' by two women, 455 (410). Roots attacked by rats, 4 (149): leaves by caterpillars, 10 (380, 401). Heaps of weeds in cultivation called *moa*, 95 (533). Menstruating woman not allowed on cultivation, 2 (39); 409 (347): nor *kumara* labourers near a newly-made mother, 414 (554). Food in times of peace, 5 (194). Fable, *kumara* and *aruhe*, 5 (211). Cooked at dedication of *whare-kura*, 120 (40). Cultivations blessed with bones of ancestors, 58 (352). A plant, *matua-kumara*, grows on the cultivations, 100 (746). On raft at deluge, 177 (595). Age of some of the *kumara*-pits, 509 (340). Colenso gives a list of nearly 50 fixed varieties, Trans., XIII., 34. See *kura-tawhiti*.

Kumi. A monster lizard, supposed till recently to inhabit the forests, 81 (732).

Kumu-kumu. [1] A fish; the Gurnard (Chelidonichthys kumu). A child of *TA-WHAKI* and HINE-TU-A-TAI, 256 (762). How it received its colour, &c., 44 (296). [2] A species of lizard, brought in the '*Manga-rara*' canoe, 336 (42).

Kupa. A shell-fish (Pinna neozealanica). Shell brittle, 318 (375).

Kupai. A fish: the Sprat (Clupea antipoda). Shoals pursued by *oii* (mutton-birds). 157 (213).

Kuparu. A fish: the John Dory (Zeus faber). Spines poisonous, 44 (310).

Kura. Red pigment. The sacred red stone in charge of *ariki*, 444 (568). See *koko-wai*.

Kura-tawhiti. The sacred name of the *kumara*. Taken up by *RANGI'*. 136 (35).

Kure-kure. A worm used as food. 73 (408).

Kuri. The dog of the *Maori* people. Its father and tutelary deity was *IRA-WARU*, the husband of HINA-URI, transformed by *MAUI'*, 213 (1179). Its fat used in preparing scent, 356 (229). Its hair and tail used for mats, 329 (313), and for aprons, 331 (386). Used for hunting, 64 (51); 71 (319); 73 (416). Narrow strips for *taiaha* cut from tail of living dog, 484 (134). Strips used for suspending ear-drop, 399 (1982). Helped to prepare the tattooing pigment, 107 (60). On the raft at deluge, 177 (595). It fought for UE-NUKU, 422 (224). Transformation referred to in *karakia*, 213 (1185). A breed, "*Moho-rangi*", brought from Hawaiki, 336 (54). Its path to 'Reinga' differed from man's, 340 (236).

Kuri-kuri. The spear-grass, or Spaniard (Aciphylla squarrosa). Leaf used for sandal and legging. 332 (431). See *tara-mea.*

Kuru-patu. An inland bird; child of *TA-WHAKI* and MUI-NAKO. 256 (768).

Kuru-whengi. A bird; the Shoveller (Spatula rhynchotis). 83 (63).

Kuta-kuta, or *Pao-pao.* A coarse swamp-grass from which a girl's *maro* was made, 331 (392). Also used for floor-mats, 327 (234). Inner culms of stalks made into head-gear worn by mourners, 333 (447).

Ku-wawa. See *kuta-kuta.*

Mahoe. A tree (Melicytus ramiflorus). Pierced by the *weta*, 54 (195); 336 (48). Fire cast into it by MAHU-IKA, whence it is used for obtaining fire by friction, 204 (785).

Mai-kaika. Various species of orchids (Orthoceras solandri, Thelymitra longifolia, Microtis porrifolia; also the "rock-lily," Arthropodium cirrhatum (*renga-renga*) and Thelymitra pulchella) whose roots are eaten. 100 (745).

Maire. A tree (Olea Cunninghamii). A child of ATA-TANGI-REA, 140 (236). Berries ripe in the second *Maori* month, and then eaten by *kukupa*, 90 (341): by *kaka*, 67 (164): by man, 100 (739). Mallet for beating bark made from its wood, 323 (46). Wood burns poorly, 93 (470); 311 (87). Wedges made from it, 311 (79): and pins, 330 (331): and spears, 491 (433). Blotched bark, 477 (629). Proverb concerning wedge of *maire*, 228 (38).

Maire-rau-nui. A tree; the black *Maire* (Olea Cunninghamii). A child of *TANE'* by ATA-TANGI-REA. 85 (144).

Makaka. A shrub (Carmichaelia australis). From its red seed was supposed to originate the red clay found in water, from which *TANE'* formed the first man, TIKI', 149 (589). It is called *pare-tao* in an invocation by *TA-WHAKI*, 267 (1203).

Ma-kere-kere. A species of periwinkle: pins for eating made from arm-bones. 496 (652).

Mako. A shark (Isurus cornubica). Its teeth were used for ear-drops, 399 (1979). Method of catching, 46 (361). See *Mango*.

Makoi. Cockle shells. 261 (967).

Mako-mako. [1] A tree; the Wine-berry, or Currant tree (Aristotelia racemosa). It flowers in the fifth month, September, 356 (213). On it abounds *ngata*, a caterpillar, 88 (263). The grub of the *pepe-tuna*, a green moth, lives in its stem, 88 (265). [2] A bird. See *kori-mako*.

Makora. A bird; the Mackerel or Red-billed Gull (Larus scopulinus). 130 (169). See *tara-punga*.

Makuku. A plant (? *maikuku*) in which spirits were clothed when passing over road to 'Reinga'. 455 (399).

Mamaku. The tree-fern (Cyathea medullaris). It was originally a sea-tribe (see 'MAMAKU'), till driven by *TA-WHAKI* to hide in the forests, where its present form was assumed, 256 (738). The fact of its leaves drooping referred to in a *tangi*, 168 (228). From its stem are cut black slabs used in lining *pataka* and other food-stores, 98 (643). Its pith (*pitau*) was eaten, 256 (740 and Note); also frond-stems, 394 (1791): tree died when cut for *pitau*, 394 (1792). Bruised pith used for sore eyes, 447 (64). The young fronds (*pitau*) served as pattern in carved ornaments of canoes, 313 (167). (See *pitau*). Fronds used for building temporary shelters, 53 (163).

Manapau. A tree unidentified, under which *MAUI'* found his parents on seeking them in a lower world. 192 (301).

Manuka. A shrub, and tree (Leptospermum scoparium, and L. ericoides). A child of *TANE'* by HURI-MAI-TE-ATA, 85 (145); 142 (284). Wood used for paddles, 314 (231); for darts, 371 (827): for spears, 84 (92): for rods of grating over floor of canoe, 314 (209): for rods holding thatch, 30 (152): for pins, 330 (331). The exudation from the tree, called *pia*, was applied to burns and scalds, 17 (66): 447 (49): it also allayed coughing, 447 (72): and relieved costiveness in child, 447 (73). The wood burns well and odorously, 94 (475). The insect *kiriwai* or *keke-rewai* frequents its flowers in

Summer, 64 (44). The cocoon found on its branches was formerly the flute, now the home, of RAKA-TAURA, 143 (351). Screens of branches for *kumara*, 3 (127). Decoction of bark used to cure dysentery, 448 (85).

Manga. A fish; the Barracouta (Thyrsites atun). Its mother and tutelary deity is NGA-NGA-NA-TAHI, 159 (330). Plentiful in Autumn, 21 (213). Caught with trailing hook, 21 (214); 42 (225). Attacks shoals of small fish, 47 (416): teeth of HINE compared with, 216 (1291).

Manga-eka. An inferior variety of flax (*harakeke*). 324 (106).

Manga-manga. A stiff interlacing shrub found on mountain-tops, 54 (214).

Mangeao. A tree (Litsaea calicaris). Berries ripe in the ninth *Maori* month, 64 (55): and are then eaten by the *kukupa*, 90 (330). Oil of, scented and used, 356 (224). Used in vapour bath, 412 (486): in ceremonies averting witchcraft, 450 (201). From its tough wood balers were made: it is only found north of Roto-rua, 314 (217).

Mange-mange. A climbing fern (Lygodium articulatum). Dried rhizomes used for fish-hooks, 26 (393). (Also used for weaving *hinaki* (eel-baskets), and for binding thatch).

Mango. The Shark. *PUNGA* and *URU-TIRA* are its deities, 159 (319). The oil obtained from the liver used for mixing red colour, 315 (244). The liver of some species, if eaten, causes the skin to peel off, 393 (1775). Teeth used for necklets, 398 (1972). The teeth of one species (*mako*) found at Muri-whenua and Tuhua used as ear-drops, 399 (1979). Sometimes caught by its tail, 46 (361). Teeth used for knife (*koripi*), 46 (368); 482 (67). In proverb as opposed to the *tara-kihi*, 293 (94).

Mao-mao. A fish (Scorpis violaceus). Numbers of seen in Winter, shape, colour, &c. 43 (255).

Mapara. The resinous heart of *kahikatea*: it was used for spears, and was so hard that their points required no further hardening. 25 (364).

Mapau. A tree (Rapanea Urvillei). Fruit ripe in the tenth month, February, 432 (74). Eaten by *kaka*, 67 (164).

Mara-peka. A shell-fish; species of sea-ear (*paua*) (Haliotis virginica): 64 (34).

Marare. The Kelp-fish or Butter-fish (Coridodax pullus). It is slimy skinned. 42 (232).

Mare-mare-tai. Jelly-fish. They were formed from the entrails of RUA-TAPU when he burst after being drowned, 186 (64); 425 (337). *MAUI* on sea-shore, 186 (64). Also called *kakaru*.

Maroro. Flying-fish (Exocœtus speculiger), 44 (302). Sprang from liver of *kahawai*, 44 (303). 'Flying-fish' of a *taua*, 468 (259).

Matai. A tree; the Black Pine (Podocarpus spicatus). A child of KUI-U-UKA, 85 (142); 141 (274). Its sap is red from the blood of Tuna, slain by *MAUI'*, 210 (1029). Fruit ripe in the eleventh and twelfth *Maori* months, March and April, 90 (334); 432 (74). Fruit eaten by *kaka*, 67 (165); by *kukupa*, 90 (334); by man, 100 (739). Carved boxes made from its wood, 84 (100). Stern-piece (*rapa*) of canoe carved from it, 313 (157). Bull-roarer (*pure-rehua*) made from it, 367 (667) also the musical instrument *pakuru*, 418 (69). Pierced by the grub of the *kapapa*, 90 (334). Fire was cast into it by MAHU-IKA, 204 (785). Timber is most durable, 84 (100, and Note). Two *tohunga* turned into *rimu* and *matai*, 85 (108).

Matata. A bird; the Fern-bird (Sphenœacus punctatus). Used in war-ceremonies, 167 (154). In ceremony after seeking *utu* for murder, 302 (139).

Matua-kumara. A plant (Geranium dissectum). It grows on *kumara*-beds: its root is eaten, 100 (746-8).

Ma-tuhi-tuhi. A bird; the Green Wren (Xenicus longipes). 203 (761).

Matuku. A bird; the Bittern (Botaurus pœciloptilus). Matuku, who slew Wahie-roa, father of Rata, turned into a bittern on being snared and dismembered by Rata. 288 (443).

Maurea. A sedge (Carex lucida, C. comans) used for weaving girdles for women, 332 (412). A red grass growing on Tara-wera: its effect on a pregnant woman, 403 (84).

Mawhai. A climbing plant (Sicyos australis). *Mawhai* sprang from the *hue* of MARAMA, 11 (439).

Ma-whiti-whiti. The grasshopper (Locustidæ). A food of the *ruru*, 54 (189). PO-NUI-A-HINE changed to one, 338 (123).

Miro. A tree (Podocarpus ferrugineus). Oil obtained from, scented and used, 356 (224). Berries are the favourite food of the pigeon (*kukupa*), 64 (56); 89 (306): of the *kaka*, 67 (165): of the rat (*kiore*), 67 (167): of men, 100 (739). Berries ripe in the third *Maori* month, 90 (343). Snaring of pigeon when feeding on berries, 89 (306). Berries mentioned in chorus of rats, 395 (1829).

Miro-miro. A bird; the Pied Tit (Petrœca toi toi). An early bird, 54 (198). It accompanied *MAUI'* in his last adventure, 216 (1303). It will attack the *ruru*, 238 (28). It is a fearless bird, 281 (138): but the female is more

retiring, 310 (52). It carries love messages, 39 (76).

Moa. An extinct bird (Dinornis). Legends concerning habits of, manner of hunting, &c., 94 (486). May have been exterminated by previous inhabitants, 511 (428). Its food, 94 (500). It did not go in flocks, 94 (504): hence a proverb, 95 (529). Its nest, 95 (531). Destroyed by fire, 95 (540). Its extermination originated a proverb, 95 (547). *Moa* guarded by *tuatara* and living on air, 95 (548). The *kokako* its attendant, 95 (554). Its extinction mentioned in lament, 168 (239).

Mocone. An insect (Cicindela tuberculata). It burrows in the ground (see Kui). To see it in dream was an evil omen. 512 (470). (See also *kui*.)

Mohi. A small fish caught in the mountain streams of Waikato from July to December. Water in which a *mohi* has been soaked is drunk by women whilst in vapour-bath. 412 (489).

Moho. A bird; the North Island name of the *takahe* (Notornis Hochstetteri). At the attempted murder of *TAWHAKI*, 249 (462). In *karakia* for hauling a canoe, 284 (272). A man in its shape discovered PANI obtaining the *kumara*, 7 (265).

Mohoao. A wild man of the woods, whose cry was "*Makona*". Supposed to be a remnant of the previous inhabitants. 511 (419).

Mohua. A bird; the Yellow-head, Bush-canary (Mohua ochrocephala). Flocks followed by flocks of *tieke*, 53 (152).

Moka. A caterpillar, destructive to the *kumara*: it was sent, with the *anuhe* and *toronu*, by *WHANUI*. 10 (407).

Moki. A fish (Latris ciliaris). Rarely takes bait, 393 (1743). Colouring of, 43 (274). When netted, 45 (333); 393 (1744). Best flavoured in Spring, 393 (1744).

Moki-moki. A fern (Doodia caudata). Used as a scent, 116 (441). In *karakia*, 110 (188). Transplanted for the sake of its scent, 356 (220). In proverb for a loved child, 334 (490). (Also a herb, Mentha Cunninghamii).

Moko-kaka-riki. A species of lizard brought in the '*Manga-rara*'. 336 (42). See *kaka-riki*.

Moko-parae. A species of lizard brought in the '*Manga-rara*'. 336 (42).

Moko-roa. A grub that bores into the *kahika-tea*. In proverb 361 (431).

Moko-ta. The house-lizard. To hear its chirp was an evil omen. 211 (1077).

Moko-tapiri. A lizard (Lygosoma). It guarded the *mauri* of the forest. 97 (598).

Namu. The Sand-fly (Simulia australiensis). 71 (327); 157 (221).

Nanua. A fish (Chilodactylus spectabilis). Found with *tarakihi* and *hiwi-hiwi.* 44 (284).

Naupata. A tree. See *Taupata.*

Nikau. A tree; the palm (Rhopalostylis sapida). A child of O-TUNA-I-RANGA, 141 (252). Its green leaves, interlaced, were sometimes laid on the roof-battens as the first layer of thatch. 30 (136). Leaves used for weaving, 322 (11); 333 (463). Its juice, drunk, made labour in childbirth easier, 412 (459). Its stem is bare and smooth, even the *kaka* being unable to find foothold, 477 (635).

Noru. A certain worm used as food. 73 (407).

Ngaio. A tree (Myoporum laetum). Grows by the sea, 309 (26). Taken up by the moon with RONA, 408 (306). Its bark was chewed for toothache, 447 (67). The juice of its leaves rubbed on the skin prevented the bites of insects, 447 (68).

Ngaki. A species of large fish; originally a sea-tribe. (See 'NGAKI', proper names). 255 (734).

Nga-kihi. A shell-fish, the Limpet (Heleioniscus). 160 (352).

Ngana-ngana. A fish; child of KANA-KANA, the son of *TA-WHAKI* and HINE-HAU. 257 (779)

Nga-para. Resinous heart of *rimu*, used for torches. 45 (351).

Nga-peha-peha. Roots of *aruhe* set aside for common use. 9 (345).

Ngaro-tara. A red fly appearing as the *hau* of a man. 410 (399). (*Ngaro* is a transposition for *rango*).

Ngata. The Looper Caterpillar (Declana floccosa). Found on the *mako-mako.* 88 (263).

Ngutu-nui. A variety of flax (*hara-keke*) split into unscraped threads, for nets. 324 (110).

Oii. The Mutton-bird (Puffinus griseus). It lives in a burrow together with the *tua-tara* lizard, 160 (369). It pursues the shoals of *kupai,* 157 (212). See *titi.*

Oue. A valued variety of flax (*hara-keke*). 324 (91).

Paikea. A species of whale: originally a sea-tribe (see 'PAIKEA,' proper names). 247 (374); 255 (718).

Paka. Selected roots of *aruhe*, used for general feasting. 9 (345).

Paka-kohi. Refuse scraps of *aruhe* eaten by slaves. 9 (346).

Pakaraka. Berries of *tutu.*

Pakauri. A shell-fish (Venus Yatei). 245 (295).

Pakira. A shell-fish (Myodora striata). 58 (337); 245 (294).

Pa-kiri-kiri. A fish: Rock Cod, or Blue Cod (Parapercis colias). Frequents stony bottom. 42 (231).

Pa-kura-kura. A fish: Red Mullet (Upeneichthys vlamingii). Difficult to hook, 43 (265). Swims near surface only when changing locality, 43 (270).

Panahi. A plant (Calystegia (?) soldanella): a convolvulus whose root was used as food. 100 (745); 394 (1793).

Pane-tao. A green flint, used for gashing the body when the dead were *rangatira* or children (see *tuhua*). 95 (523): 457 (486).

Pao-pao. A grass: see *kuta-kuta.*

Papaka. [1] The crab. Caught in the seine net with *kanae*, 393 (1757). [2] A species of *aruhe*, found on mountains, 7 (285).

Papango. A bird: the Black Teal (Fuligula novæ zealandiæ). An expert swimmer and diver. 83 (61); 221 (80).

Papati or *Pati-pati.* The Porcupine-fish (Dicotylichthys jaculiferus). Its double air-vessel used. 44 (305).

Papauma. A tree: the Broadleaf (Griselinia littoralis). Purple berries, ripe in the first *Maori* month, and eaten by *kukupa,* 90 (337): used as food, 100 (741). (Also Coprosma grandifolia).

Papa-wai. A species of *aruhe* found on river-banks. 8 (297).

Para'. See *Para-tawhiti.*

Paraoa. The Sperm Whale (Physeter macrocephalus). Its deity is *TINI-RAU*, 159 (337): or *RONGO-MAI*, 268 (1285): or *MUMU-TE-AWHA*, 159 (324). The pet whale of *TINI-RAU* was "*Tutu-nui*", 417 (18). Originally a sea-tribe (see 'PARAOA'), 255 (717). Proverb *re* sitting on blowhole, 226 (298). *Taiaha* made from its bone, 490 (392): also *hoeroa,* 491 (416): and *onewa,* 490 (405): and *kotiate*, 487 (250): and *uhi*, 108 (96): and pins, 330 (332). Mentioned by PAIKEA during his swim. 426 (417). *Taniwha* likened to it, 508 (290).

Para-para. A tree (Pisonia Brunoniana). Its fruit is adhesive, so that insects and birds are caught by it. 85 (146). (Also Pseudopanax Lessonii and Nothoponax arborea).

Para-taniwha. A plant (Elatostema rugosum). Wrapped round *kumara* when cooked. 5 (206).

Para-tawhiti (*Para'*). A fern (Marattia fraxinea). It originated from two scales from the body of a serpent-woman, NGA-RARA', 100 (756)-(930). The tuberous roots are esteemed as food, but require long cooking to be palatable, 100 (745): 394 (1796). Places of growing, &c., 100 (750). (Also a cultivated form of Cordyline australis).

Pare-kore-tawa. An ornamental variety of flax (*hara-keke*). 325 (113).

Parera. A bird; the Grey Duck (Anas superciliosa). Snaring of. 64 (48); 82 (23). Proverb regarding. 83 (52). Nests in trees. 83 (54). Was not allowed to be taken when breeding, but when moulting. 64 (49); 82 (23). Mentioned in *karakia* for hauling a canoe. 285 (308).

Pare-tao. [1] A fern (Asplenium obtusatum). It is plentiful near the sea, but does not extend far inland. It was laid on the stump of felled trees to propitiate *TANE'* for the death of his son. 283 (218). [2] The plant *makaka*, which see.

Pari-taniwha. A valuable variety of flax (*hara-keke*). used for the better class of garments. 324 (93).

Paru-whati-tiri. A fungus (Ileodictyon cibarium). 72 (371). Peculiarity of when burst, 72 (376).

Pata-tai. A bird; the Pectoral Rail (Hypotænidia Philippensis). A bird whose laugh caused the death of *MAUI'*, referred to in a lament of a widow. 461 (636). See also *ti-waka-waka.*

Pate, or *Patete*, or *Wha-whau.* A tree (Schefflera digitata). A food of the *kakapo*. 53 (174); 71 (358). Its leaf, inserted in the mouth is used as decoy-call for birds. 71 (358). The flesh of the pigeon is dark when feeding on its berries, 90 (349). Also *whau-paku.*

Patete. See *Pate.*

Patiki. A fish; the Flounder (Rhombosolea plebeia). Speared by torchlight. 45 (349); 393 (1740). Proverb concerning. 317 (319). Netted on shore. 42 (222).

Pati-pati. The Porcupine-fish (Dicotylichthys jaculiferus). Double air-vessel used, 44 (305).

Patiti. A kind of grass (Microlæna stipoides). It was used in removing the *tapu* from the sacred fire lit on the raft at the time of the deluge, in order that food might be cooked. 178 (649).

Paua. A shell-fish: the Sea-ear, or Mutton-fish (Haliotis iris). Basket for collecting *paua* is called *kauhiu*. 334 (476). Its roe causes flatulency. 394 (1800). Head of top inlaid with a circular piece of shell, 366 (652). Ear ornament of shark's tooth inlaid. 399 (1981). Shell used for holding dye. 324 (85). Inside of shank of fish-hook faced with. 242 (187): pins made from it 330 (331). Eyes of *taiaha* cut from it. 490 (388). Carving ornamented with it. 32 (208); 98 (647); 502 (45). Three varieties. 64 (33. 34). Water held in shell during ceremony at time of deluge. 177 (593).

Peka-peka. The bat (Chalinolobus morio). 320 (458).

Pepepe. Butterflies. *Pepe* was a child of *TANE'* devoured by *TANGA-ROA.* 133 (273).

Pepe-tuna. A large green moth (Hepialus virescens.) Grub lives in the *mako-mako*, 88 (265).

Pera-kai-to. A plant with scented leaves, used for chaplets. 333 (457).

Pere-hia. A grass (Deyeuxia Forsteri). 427 (435).

Petako. A sacred shrub from which was made the girdle bound round or buried at the foot of a *rahui*, or pole of prohibition. 432 (43).

Pihi-pihi. A bird; the Green Wren (Xenicus longipes). It was an evil omen to be watched by it. 281 (152).

Pi-hoi-hoi. A bird; the Ground-lark (Anthus novæ zealandiæ). Can elude the hawk. 68 (219). See *Whai-o-io.*

Piki-arero. A climbing plant; the Yellow Clematis (Clematis fœtida). 41 (175); 163 (5, 33).

Pingao. The golden sedge of the sandhills (Scirpus frondosus). A child of U-TE-KI and TONGA-RAU-TAWHIRI (see PINGAO). 257 (784). Its orange-coloured leaves were used for lacing the reeds of *whare* walls, 31 (170). The flower-head blows along on the sand, 57 (331); 370 (804). See *turi-ka-koa.* Spirits going to 'Reinga' bore tufts of it in their hands, 455 (400). And see *horo-pito.*

Pio-pio. A bird; the Native Thrush (Turnagra tanagra). A companion of *MAUI'.* 216 (1305).

Pipi. A shell-fish (Mesodesma novae zealandiæ). Washed into heaps by storms 254 (648). Proverb contrasting *pipi* and *ariki*, 445 (614). Gathered for food, 64 (38). Menstruating women not allowed on beds, 79 (658); 409 (343). Feeding of, 213 (1162).

Pipi-tai-ari. A white shell used as an ornament. It was a compliment to compare the whiteness of a woman's teeth and this shell. 398 (1973).

Pipi-wharau-roa. A bird; the Shining Cuckoo (Chalcococcyx lucidus). Habits of, 79 (676). Its cry changes as the days grow warmer, 335 (27); 382 (1312). Proverb of man deserting his children, 79 (678). It is called a bird of Hawaiki, 335 (27).

Piri-piri. [1] The Burr (Acæna sanguisorbæ). It is called the hair of HINE-NUI-TE-PO, and the burrs are ripe in the tenth *Maori* month, 82 (21): 432 (75). [2] An epiphytic plant (Pittosporum cornifolium). Berries are ripe in the third *Maori* month, 87 (216); 90 (343). Springs from the *whara-whara*, itself an epiphyte, 87 (215). [3] A fragrant moss (Lophocolea novæ zealandiæ). Proverb comparing a loved child with it, 334 (489).

Pirita. The supplejack vine. See *kareao.*

Pitau. The young fronds of the *mamaku*, a tree-fern: they are represented in the ornamental carving of a war-canoe, which is hence called *waka-pitau*, 313 (166). Used in ceremonies, 124 (227, 242).

Pito-pito. Refuse scraps of *aruhe* eaten by the slaves. 9 (347).

Pi-waka-waka. A bird; the Pied Fantail (Rhipidura flabellifera). Habits of, 80 (701). In the battle of the birds, 69 (264). Cuckoo lays eggs in its nest, 80 (698). *MAUI* appeared to his brothers in its shape, 200 (645).

Pohue. A climbing plant; Convolvulus (Calystegia sepium). Proverb concerning numerous roots, 316 (313). Used as savoury, 77 (594). In *karakia* for hauling, 285 (298).

Pohutu-kawa. A species of *rata*; the Christmas-tree (Metrosideros tomentosa). Its twisted limbs weighted with stones used for anchor, 315 (251). *Parera* builds its nest in, 83 (57). Spirits going to "Reinga" descended by the hanging roots of a *pohutu-kawa*, 455 (394).

Pokaka. A tree (Elæocarpus Hookerianus). A black dye was obtained from the bark, 323 (45).

Pokeka-kie-kie. An unknown flower (?) given to TAMA-NUI' in 'Reinga'. 115 (384).

Poko-rua. The ant (Atta antarctica). It flies about in the warm days. 97 (617).

Ponga. The Silver Tree-fern (Cyathea dealbata). Originally a sea-tribe driven ashore by *TA-WHAKI* (see 'PONGA'), 256 (742). Its fronds drooped through fear when RATA attacked the wood-fairies, 283 (223). Its white fronds can be seen at night, and are used for shewing the path, 256 (744). Used for spreading on the floor, 256 (743); and for building temporary shelters, 53 (163). Rats nested in the dry drooping fronds, 394 (1802).

Popoka-tea. A bird; the White-head Canary (Certhiparus albicapillus). It was an evil omen to be watched by it. 281 (153); 282 (163).

Poporo. See *Poro-poro.*

Poporo-kai-whiria. A tree (Hedycaria arborea). Used for obtaining fire by friction during the sacred hair-cutting ceremony. 416 (654).

Porohe. A large species of Mussel (Mytilus). 245 (295).

Poro-poro. A shrub (Solanum aviculare). The berries are ripe in the ninth *Maori* month, 64 (55); 82 (11). Ripe berries were used as bait for *tui* when nothing else would attract it, 92 (420). *Tui* grew fat on the berries, 92 (416). Used as food, 100 (739). Juice used for rubbing on a canoe before painting, 315 (240).

Pororua. A plant; the Sow-thistle (Sonchus oleraceus). Juice used for rubbing on a canoe before painting, 285 (312);

315 (240). Proverb comparing slander to eating of leaves, 228 (64). The crop was blessed by MATUKU, 287 (401). Used as a savoury, 77 (589). *Kukupa* eats the leaves when berries are scarce, 90 (347).

Poti-poti. The Sand-hopper (Talitrus locusta). Eaten by *kuaka*. 78 (605).

Pounamu. Greenstone. Supposed to come from a fish, 492 (477). A son of *TANGA-ROA* was *POU-NAMU*, 492 (482). Three women turned into *pounamu*, 493 (500). Found at Arahura, 493 (508). Varieties of, 493 (531, et seq.). Cutting and polishing of, 494 (543). Flaws in, how caused, 493 (516). The pupils of the eyes of HINE-NUI-TE-PO were *pounamu*, 216 (1289). Ear-drops made from, 399 (1978). See the varieties *inanga*, *kahotea*, *kahu-rangi*, *kawa-kawa*, *kawa-kawa-au-moana*, *kawa-kawa-rewa*, *kawa-kawa-tonga-rerewa*, *koko-tangiwai*.

Pua. Pollen of *raupo*.

Puai-ruru. An unknown flower (?) given to TAMA-NUI in 'Reinga'. 115 (384).

Pua-pua-a-autahi. A poisonous fungus. 72 (373).

Pua-wananga. A climbing plant; White Clematis (Clematis indivisa). It flowers in the fifth *Maori* month, September. 356 (213).

Puhaiao. A small black and red fish: where it was caught, *hapuku* too would be taken. 43 (282).

Puhi. A prized variety of eel (*tuna*). 47 (400); 361 (Note); 394 (1783).

Puka. A broad-leafed parasite, or tree (Griselinia lucida). Its berries are smooth and blue. 87 (217).

Puka-puka. A broad-leaved tree (Brachyglottis repanda). Its leaves were used in baking the *raupo* pollen into loaves. 99 (716).

Pukatea. A forest tree (Atherosperma novæ zealandiæ). Prow-ornament of canoe carved from its timber, 313 (184). Description of tree in a glade, 87 (209). In *karakia* for hauling, 284 (286).

Puke-kakeka. A water-plant: a food of the *moa*. 94 (502).

Pukeko. A bird; the Swamp-hen (Porphyrio melanonotus). Snared amongst *raupo*, 106 (29). Feeds on the young shoots of *raupo*, 64 (58). Its beak and legs are red from the blood of TUNA when slain by *MAUI*, 209 (1023). At the attempted murder of *TA-WHAKI*, 249 (459). Its skin was dried, scented, and hung round the neck. 398 (1970).

Pukurau. A fungus (Lycoperdon fontanesi, and L. giganteum). 72 (371, 380).

Punga-were-were. The spider. Its tutelary deity was *WINI-WINI*, 143 (345). Spirits were incarnated in spiders and lizards, 448 (116). Proverb concerning hidden thoughts and spider in web, 433 (92).

Pupu-kari-kawa. A shell-fish peculiar to New Zealand; the Periwinkle (Amphibola avellana), 64 (40). Pins for eating made from arm-bones, 496 (648).

Pura-toke. The Glow-worm (Bolitophila luminosa). 80 (720).

Pure-hua. A moth, in whose shape the souls of men may appear after their souls have passed through the ten lower worlds: hence it is called 'a soul of man'. When it dies, the contained soul becomes extinct. 149 (587); 460 (613).

Pu-rehu-rehu. A moth, whose appearance is an omen of death. 460 (616).

Pu-remu-ao-rua. A fish: it is the child of HA by *TA-WHAKI*. 256 (766).

Pu-rimu. A shell-fish; the Cockle (Cardita australis). Collected in baskets called *hau* or *rori*. 334 (479).

Puriri. A tree (Vitex lucens). Pierced by a grub, 90 (329). Berries ripe in the ninth *Maori* month, 64 (55): and are then eaten by the *kukupa*, 90 (328).

Puta-puta-weta. A tree (Carpodetus serratus). Berries ripe when there are few others. 90 (346).

Putoto. A bird; the Swamp Rail (Porzana tabuensis). 297 (254).

Pu-wai-o. A lizard. (See *kumu-kumu*). 256 (761).

Pu-wai-whaka-rua. A fish; the Red Soldier. To catch it was an omen of a north-east wind. It was a child of HA by *TA-WHAKI*. 256 (764).

Puwha. (? the introduced Thistle). Used during initiatory weaving ceremonies. 326 (162).

Rahu-rahu. Common fern (Pteris esculenta). The root is *aruhe*, the frond *rau-aruhe*. 470 (345). See *aruhe*.

Raki. A fish; the child of KANA-KANA, son of *TA-WHAKI* and HINE-HAU. 257 (779).

Rama-rama. A shrub, or small tree (Myrtus bullata). Berries eaten as food. 100 (741).

Rangiora. A plant (Brachyglottis rangiora). Its broad leaves were used for holding the *raupo* pollen whilst being baked. 99 (716).

Rango. The native Blow-fly (Calliphora quadrimaculata). 74 (474); 118 (543).

Rapoka. An animal; the Sea-bear (Arcto-cephalus ursinus). Originally a sea-tribe (see 'RAPOKA', proper names). 255 (721).

Rarauhe. The common fern. See *aruhe*.

Rata. A tree (Metrosideros robusta). *Kaka* is speared in *rata* whilst feeding on the honey in the eighth *Maori* month, 65 (79). The honey is plentiful once in three years, 67 (173). The wood burns well, 93 (471); 219 (33); but is difficult of ignition, 93 (471). Wood used for spears, 84 (93). Floating seed referred to, 227 (13). In *karakia* for hauling, 284 (284).

Rata (white). A climbing plant. See *aka-tea*.

Rata-piki. A climbing *rata* (Metrosideros florida). Spears made from it, 84 (93). (Also called *aka-tawhi-whi*, *pua-tawhi-whi*).

Rata-roa. An inferior variety of flax (*hara-keke*). 324 (105).

Rau-aruhe. Leaves or fronds of bracken, or common fern. See *aruhe*.

Rau-kawa. A tree (Nothopanax Edgerleyi). The honey of the flowers a food of the *kaka*, 67 (161). A grub found in it, 66 (153). Houses scented with its leaves, 339 (162). Leaves used for scenting oil, and for rubbing over the limbs, 90 (339). Berries ripe in the first *Maori* month, and then eaten by *kukupa*, 90 (338).

Rau-peti. An herb (Solanum nigrum). Used as a savoury. 77 (593).

Raupo. A plant: the Bulrush (Typha angustifolia). Bread made from its pollen (*pua*), 99 (692). Pollen gathered in a basket called *pu*, 334 (508). The *hune* (down) infested by a small grub, 297 (244). *Hune* used for caulking seams in canoe, 312 (147). Leaves used for thatching roof, 30 (145); the walls, 31 (180): for sleeping on, 32 (200): for making sails, 314 (234): *poi*-balls, 367 (676): effigy of *WHIRO*, 452 (279).

Rau-rekau. A tree (Coprosma grandifolia). A yellow dye was obtained from its bark, 324 (80). In *karakia* at purifying ceremony, 415 (572)

Ra-waru. A small black fish; a species of *kokopu* (Galaxias). A child of *TA-WHAKI* and HINE-TU-A-TAI. 256 (760).

Rehia. An edible sea-weed (Gigartina, sp.). Made into jelly. 78 (599).

Repo. A fish; the Sting-ray. See *whai*.

Rere-waka. A bird; child of KANA-KANA, a son of *TA-WHAKI* and HINE-HAU. 257 (778).

Rewa-rewa. A tree; the Honeysuckle (Knightia excelsa). Its berries are ripe when there are few others, 90 (345). Its seed is shaped like a canoe with raised stern-piece, 320 (476). Its wood burns poorly, 93 (469), and is difficult of ignition, 311 (86), but is used for charring out the hull of a canoe, 283 (236); 311 (85). *Kaka* sips its honey in the eighth *Maori* month, 67 (159). Is a tall stiff tree, 88 (232).

Rimu. A tree (Dacrydium cupressinum). It was a child of *TANE'* and TU-WAE-RORE, 85 (143); 142 (282). Its sap is red from the blood of Tuna, slain by *MAUI'*, 210 (1029). The *tohunga* Koroti and Nuku changed to *rimu* and *matai* trees, 85 (108). Spears are made from the wood, 84 (88). Torches (*kapara*) made from the decayed wood, 385 (1447): and from the resinous heart, *ngapara*, 45 (351). The inner bark beaten to a pulp was applied to burns, 17 (67); 447 (48). Insects found under the bark, 54 (203). Its berries take fifteen months to ripen, and are ripe in the ninth and tenth *Maori* months, 82 (12): and are then eaten by the *kukupa*, 90 (327): used as food by man, 100 (739). The wood burns well and with a fragrant smell, 93 (473). The tree is sometimes enclosed and choked by the *rata*, 84 (88). Head burns freely in fires, 253 (613).

Rimu, or *Rimu-rapa.* An edible sea-weed (Gracilaria, sp.). Used in the ceremonies of the *whare-kura*, 120 (57). From its bladders were made *poha*, receptacles for preserved birds, 21 (226). Offered to the gods after the deluge, 180 (732); 181 (775). Made into a jelly, 78 (599). Used by Kai-tangata in ceremony for obtaining fish, 245 (313).

Rimu-rapa. See *Rimu.*

Rimu-rimu. A moss; used for stuffing a combined sandal and legging, 332 (432).

Riri-waka. A sedge (Scirpus maritimus). Its root was eaten, 100 (746).

Riro-riro. A bird; the Grey Warbler (Pseudogerygone igata). It obtained its name from its cry of warning to the ogress KU-RANGAI-TUKU on the escape of Hatu-patu, 53 (144). It builds a hanging nest, the opening in the side turned away from the direction of the wind that will prevail during the coming season, 84 (71). The eggs of the *koe-koea* (cuckoo) are hatched by this bird, 80 (680). Fact referred to, 221 (96). It was a companion of *MAUI'* when braving HINE', 216 (1303). It will attack the *ruru* by day, 238 (28). Mentioned in a proverb of rebuke to one anxious to help at harvest, 97 (627).

Ro. The Stick insect (Acanthoderus horridus). 166 (117).

Rohu. An unknown flower of sweet scent given to Tama-nui' in 'Reinga'. 115 (384).

Roi. See *aruhe.*

Rohutu. A tree (Myrtus pedunculata). Berries ripe in the twelfth *Maori* month, and eaten, 100 (741); 208 (979): by *kukupa*, 90 (337).

Roniu. An herb (Brachycome odorata). Its flowers used for scenting oil, 356 (219).

Rongo-tainui. A valuable variety of flax (*hara-keke*), 196 (475): used for the better class of garments, 324 (93).

Rore-rore. A parasite (Loranthus Colensoi). Grows on *tawhai* trees, 89 (281). It flowers in the eighth and ninth *Maori* months, December and January, 320 (464).

Rori. A mollusc; the black Sea-slug (Parmophorus australis). Comparison drawn between it and the tattoo on the lips of a woman, 108 (110, and Note). Mentioned in a *tangi*, 298 (296).

Rua-tapu. A variety of flax (*hara-keke*) set apart for making fillets. 324 (108).

Ruku-tia. A valuable variety of flax (*hara-keke*), 196 (475): used for the better class of garments, 324 (93).

Ruru. A bird; the owl Morepork (Ninox novæ zealandiæ). Feeds on small birds, and insects such as the *weta*, 54 (189). Attacked by small birds, 238 (28); 320 (449). In the battle of the birds, 70 (282). In watch-song of sentinels, 471 (361). Its head is very large in proportion to its body—referred to in watch-song, 471 (363).

Taea-hake. A species of eel: a child of KANA-KANA, son of *TA-WHAKI* and HINE-HAU. 257 (778).

Tai-kaka. Heartwood of the *totara.* 228 (44, Note).

Tai-ko. A bird; ? the Brown Petrel (Profinus cinereus). It breeds inland, because taken prisoner by the land-birds, 70 (288).

Tai-tea. Sapwood of the *totara*; the heart-wood is *tai-kaka.* 228 (44, Note).

Takaiapu. A variety of flax, strong in fibre, used for fishing-lines. 324 (111).

Ta-kaka. A small fish (? *takeke*). A child of *TA-WHAKI* and HA. 256 (766).

Takapu. A bird; the Gannet (Sula serrator). Feathers used for covering lashings of a canoe, 314 (205). In the battle of the birds, 69 (269). A diver, 158 (244).

Takeke. A fish; the Smelt (Retropinna retropinna). The young caught in weirs across tidal rivers. 253 (639).

Takirikau. A valuable variety of flax (*hara-keke*) which can be used without being scraped. 196 (476).

Tamure. A fish; the Schnapper (Pagrosomus auratus). A child of HAPUKU and NGA-KARU-KI-ROTO (see TAMURE), 257 (783). Caught in surf with nets, 42 (219). Turns up sand for shell-fish, 245 (293).

Tane-a-wai. An ornamental variety of flax (*hara-keke*). 325 (116).

Tane-kaha. A tree; the Celery-leafed Pine (Phyllocladus trichomanoides). A child of *TANE* and TU-WAE-RORE. 142 (282); 323 (59). A red dye obtained from the bark, 323 (59). The young trees spring up in thousands of slender rods, 88 (236); whose bark, if bruised, dries in mottled clouds, 323 (62).

Taniwha. A fabulous monstrous animal (Monstrum infandum) living in lakes, caves or rivers. "*Hau-mia*" and "*Kaiwhare*" were two living in Manu-kau, 368 (727). "*Ureia*", living in Hau-raki, was decoyed to Manu-kau by "*Hau-mia*" and slain, 368 (730). "*Arai-te-uru*" was the mother of many *taniwha*, 303 (163). "*Hotupuku*" was slain at Kapenga by PITAKA and others, 505 (168): they also slew "*Peke-haua*", 508 (325), and "*Kataore*", 509 (326). See *kumi*.

Tangeao, or *tangeo*. See *Mangeao*.

Tanguru-rake. A sweet-scented plant used for chaplets, 333 (456).

Tapairu. A name given to octopus (*wheke*) as the food of *ariki*, 444 (563).

Tara. A bird; the Tern (Sterna frontalis). A child of *KARIHI*, its mother and goddess being KAHUI-TARA, 159 (328). Mode of fighting, 24 (323). Flocks mentioned, 252 (570). Silence of the unfledged young referred to, 422 (208).

Tara-ho. A bird mentioned in a *karakia* for hauling a canoe, 285 (306).

Tara-kihi. [1] A fish (Chilodactylus macropterus). A child of *TA-WHAKI* and HA, 256 (764). Proverb contrasting natures of shark and *tara-kihi*, 293 (95). Frequents stony bottom, 42 (230). Colouring of, 43 (274). Found with *hiwi-hiwi* and *nanua*, 44 (284).

[2] An insect. See *ta-tara-kihi*.

Tara-mea. An herb; the Spaniard (Aciphylla Colensoi). A scent was obtained from it, 334 (491). Scent used for perfuming the oil of the *titoki*, 334 (504). It was gathered by virgins, 339 (161). Proverb comparing a loved child to a sachet of *tara-mea* scent, 334 (489). See *kuri-kuri*.

Tara-nui. A bird; the Caspian Tern (Hydroprogne caspia). 47 (420).

Taranga. A shrub; the Nettle (Pimelea longifolia). 224 (210).

Tara-punga. A bird; the Red-billed Gull (Larus scopulinus). It bears the name of a former race of winged men (see 'TARA-PUNGA', proper names), and always lives near the sea. 343 (330). (Also *makora*).

Tara-riki. A variety of flax (*hara-keke*). 325 (121).

Tarata. A tree; the Lemon-tree (Pittosporum Eugenioides). Berries ripe when there are few others, 90 (345). Its fragrant gum used for scenting the oil of the *titoki* berries, 334 (503). The gum was chewed to cure foul breath, 448 (81): it was obtained by making grooves on the bark, 448 (81).

Taringa-poki-poki. An eel found in rapid streams. 394 (1784).

Taro. A plant cultivated as food (Colocasia antiquorum: Arum esculentum), 98 (654). In proverb as to its bitterness, 6 (239): as to its prolific nature, 98 (655). Counted by WHAI-TIRI, 259 (883).

Taroa. A species of *aruhe* found on the sea-shore. 7 (292).

Tatara-heke. A shrub (Coprosma acerosa) whose fruit is eaten. 100 (742).

Ta-tara-kihi. An insect; the singing Cricket (Cicada cingulata). In proverb. 49 (10); 398 (1957).

Tata-ramoa. A climbing plant; the Bramble or Bush Lawyer (Rubus australis). Its fruit is ripe in the ninth to eleventh *Maori* months, January to March, 82 (8); 432 (74): used as food, 100 (740). Its habits described metaphorically, 429 (523). Used in vapour bath, 412 (487). Mentioned in an old *tangi*, 431 (32).

Tatare. The Dog-fish (Cephaloscyllium laticeps). Drives away all others. 44 (286).

Tauhinu. A shrub (Pomaderris phylicæfolia). Its roots used for making fish-hooks. 26 (392).

Taupata, or *Naupata.* A shrub (Coprosma Baueri). It sprang from the skids and paddles of the '*Arawa*', 309 (26). Its fruit is eaten, 100 (741).

Tawa. A tree (Beilschmiedia tawa). Its fruit is ripe in the tenth *Maori* month, February, 432 (74). The fruit caused the hoarseness of the cry of the *kukupa*, 92 (393). The *kiore* (rat) eats the fruit, 54 (188). Proverbs from the fruit, 228 (35, 37). Fungus growing on, 72 (370). Bird-spears (*here*) made from its saplings, 84 (96). Its head burns freely in fires, 253 (613).

Ta-wai-ti-roki. A species of large fish; formerly a sea-tribe (see 'TA-WAI-TI-ROKI,' proper names). 255 (734).

Tawari. A tree (Ixerba brexioides). It flowers in the second and third *Maori* months, June, July. 50 (65).

Tawa-tawa. A fish; the Mackerel (Scomber australasicus). Skin of man compared with, 45 (330). How shoal is known by motion, 47 (407). Boned and made into *koki*, 63 (17). Tattoo of *MAUI'* compared with, 217 (1346).

Tawhai. A tree; the Beech (Nothofagus fusca, Solandri and Menziesii chiefly). Its sap is red from the blood of TUNA slain by *MAUI'*, 210 (1029). The *rore-rore* is parasite on, 89 (280); 320 (463).

Tawhara. The flower of the *kie-kie*: it was eaten in Summer, the fruit being eaten in Autumn. See *kie-kie.*

Tawhiri. A tree (Pittosporum tenuifolium). A sweet-scented gum obtained from it and worn round the neck in a small sachet. Proverb comparing this sachet and a dearly-loved child. 334 (490).

Tere-tere. A species of lizard brought in the '*Manga-rara*' canoe, 336 (41).

Ti. Various species of Palm-lily: the Cabbage-tree (Cordyline). *Kukupa* feeds on berries, which are abundant only every third season, 90 (319). Sieves made from mid-ribs of the leaves, 99 (685). Leaves used for weaving, 322 (11): for sandals, 333 (441): for baskets, 333 (463): for ropes, 506 (213). See *ti-koraka, ti-kouka, toi, turuki.*

Tieke. A bird: the Saddle-back (Creadion carunculatus). The dark saddle on its back was caused by the hand of *MAUI* when he seized it after he had beaten the sun, 197 (501). Its cry of alarm is *tiaka-rere*, 217 (1319). It is speared for food, 395 (1845). Mentioned in *karakia* for hauling canoe, 284 (273). It follows the *mohua*, 53 (154). Its harsh cry becomes soft at mating, 165 (94). It is an evil omen if it cry from the left hand of a *taua*, 305 (240).

Tihore. A valuable variety of flax (*hara-keke*): it can be used without being scraped, 196 (476). Used for the better class of garments, 324 (92).

Tikao-kao. A bird (? modern name for the fowl). In *karakia* for hauling canoe, 285 (306).

Ti-koraka. A species of *ti* (Cordyline) whose root is eaten. 100 (745).

Ti-kouka. A species of *ti* (Cordyline) whose root is eaten. 221 (82); 397 (1929); 512 (483).

Tio. A shell-fish: the Oyster (Ostrea edulis). 64 (38).

Tiore. Fruit of the *kie-kie.*

Titi, or *Titi-puha.* The Mutton-bird (Puffinus griseus). Though a sea-bird, it breeds inland, and only feeds its young once, 53 (170); 70 (288) How taken, 79 (646). It lives in burrows, 287 (418). Taken prisoner in battle of the birds, 70 (288). (Also *oii*). Menstruating women not allowed to be present at its capture, 409 (345).

Ti-toki. A tree (Alectryon excelsum). Fruit ripe in the ninth and tenth *Maori* months, 82 (8): and is then eaten by the *kukupa*, 90 (327): and by man, 100 (740). Berries plentiful every three years, and hence the proverb concerning '*rangatira* of the *titoki* year.' 84 (79). From the berries was obtained a green oil used for anointing the bodies of *rangatira*, 334 (502). The oil was scented.

with *kohuhu*, *tarata* and *taramea*, 334 (503). The oil was also used for anointing sore eyes, 447 (65): and sore breasts, 413 (507): and dropped into the ear for ear-ache, 447 (65). The timber was used for making handles of light axes (*toki*), 84 (85).

Tito-o-moe-wai. A variety of flax, 325 (118).

Ti-wai-waka, or *Ti-waka-waka*. A bird; the black Fantail (Rhipidura fuliginosa). Rare in the North Island. It mates with the pied fantail, 80 (702). It was met by MATAORA in the underworld, 109 (144). It was a companion of *MAUI* when he braved HINE, 216 (1304): when its laughter caused his death, 218 (1369). It was seen by KUPE, the great voyager, 280 (96). Mentioned in the lament of a widow, 461 (637).

Toa-toa. A tree (Phyllocladus trichomanoides and glauca). Its sap is red from the blood of TUNA slain by *MAUI*, 210 (1029). A red-brown dye is obtained from its bark, 323 (58).

Toe-toe. A long-bladed grass (Arundo conspicua). The child of *TANE* and NGA-ORE, 141 (255). Leaves used for thatching, 30 (151). Its flower-stalks were used for toy spears, 219 (25): 427 (440): and for panelling, 30 (138); 31 (161); 119 (29): in ceremonies in *whare-kura*, 120 (53). The flower-heads were used for straining *tutu* berries, 334 (499): and when making bread from pollen of the *raupo*, 99 (698). The *moa* built its nest of the leaves, 95 (531). Used in ceremony over growing crops, 4 (142). Its leaves are bent through fear, 283 (224).

Toe-toe-rakau. A *toe-toe* growing in the forest (Carex ternaria): it was used for the outer thatch, being more durable, 30 (151).

Toe-toe-whatu-manu. A *toe-toe* (Mariscus ustulatus) from which are made kites intended to be flown over a hostile *pa*, 421 (182). Stalk chewed by *tohunga* when cutting hair, 465 (117).

Tohe-take. The native Dandelion (Taraxacum officinale, var. glabratus). Used as a savoury. 77 (590).

Tohora. The Southern Right Whale (Balæna australis). Its god was *TINI-RAU*, 159 (337): or *MUMU-TE-AWHA*, 159 (324). *Taniwha* likened to it, 508 (285).

Toi. A variety of *ti*-tree from whose leaves water-proof cloaks were woven, 327 (227).

Toke. The Earthworm. Various kinds used as food. 73 (405).

Torea. A bird; the Oyster-catcher (Hæmatopus longirostris). A child of *KARIHI* and KAHUI-TARA, 159 (328).

A shy bird: brought in the '*Manga-rara*' canoe: KAI-AWA failed to tame it, 336 (49); 337 (116). A child of *TA-WHAKI* and PA-RAKI, 256 (767). Feathers used as plumes, 357 (250).

Tore-hu. A species of whale: originally a sea-tribe (see 'TORE-HU', proper names). 255 (717).

To-riki. A species of whale, originally a sea-tribe (see 'TO-RIKI', proper names). 255 (734).

Toroa. A bird; the Wandering Albatross (Diomedea exulans). Its down was used as ornaments, 19 (125). In the battle of the birds, 69 (269). Enjoys tempests, 162 (438).

Toronu. A caterpillar, destructive to the *kumara*: it was sent, with the *anuhe* and *moka*, by *WHANUI*. 10 (407).

Totara. A tree (Podocarpus totara). A child of *TANE'* and KU-WHAKA-HARA, 85 (142), or MUMU-WHANGO, 140 (200). MAHU-IKA cast fire into it, 204 (784). Berries ripe in the twelfth *Maori* month, and then eaten by *kukupa*, 90 (336): used as food, 100 (739). Its sap is red from the blood of TUNA slain by *MAUI*, 210 (1029). Its sapwood is called *taitea*, its heartwood *taikaka*, 281 (133), as in proverb, 228 (45). Used for building raft at deluge, 177 (588). It grows in any soil, but is best at lower levels, being replaced at higher altitudes by *totara-kiri-kotuku-tuku* (P. Hallii), 309 (17). It was the favourite timber for canoe-building, 281 (115); 309 (11). Used for stern-piece, 313 (157). It was sometimes partly barked, so that the sapwood would decay, lightening the labour of hollowing the tree when felled, 320 (451). The bark was used for splints, 447 (53), and was made into baskets called *patua* or *papa-hua-hua*, 334 (505). The costiveness sometimes caused by eating its berries was counteracted by *tutu* berries, 447 (74). That carried down by floods was preferred for building, 27 (22). Trees growing in *kumara*-pits, 509 (341). Young chiefs called *totara*, 62 (510). The bark appears 'cut' at intervals up the trunk, 281 (122); 283 (205). Felled by RATA in five blows, 281 (131). In *karakia* for hauling *waka*, 284 (285). Wood crackles when burnt, 93 (474).

Totara-kiri-kotuku-tuku. The fuchsia-barked *totara* (Podocarpus Hallii). A less durable species of *totara* growing at higher levels. Its leaves are larger, its fruit pointed, its bark thin and papery, and it flowers two months later, in the eighth and ninth *Maori* months, December and January, 309 (20). (NOTE.—The name is of doubtful authenticity, 309 (20, Note)).

Tou-tou-wai. A bird; the Wood-robin (Miro albifrons). The white spot above its bill was set there by *MAUI'*, 197 (513). It was also his companion in his last adventure, 216 (1305, 1315). It is a fearless bird, 281 (139). For raising the dead, the *tou-tou-wai* must sing as **Tawera* rises at dawn, 448 (93).

Towai. A tree (Weinmannia racemosa). The rat (*kiore*) feeds on its berries, 54 (188). Its bark yields a black dye, 323 (45). A conspicuous tree, 88 (234).

Tu-a-keke, or *Tua-tete.* A species of *tua-tara*, called the chief of the lizards brought in the '*Manga-rara*' canoe, 336 (45).

Tua-tara. A large lizard (Sphenodon punctatus). It was brought in the '*Manga-rara*' canoe, 336 (41). Two *tua-tara* guarded the last *moa*, 95 (550). It lives in one burrow with the *oii*, or *titi*, the Mutton-bird, 160 (369). See *TUA-TARA*, proper names.

Tua-tete. A large extinct lizard to which the monster "*Hotupuku*" was likened. 508 (287).

Tu-ere. A child of KANA-KANA, son of *TA-WHAKI* and HINE-HAU. 257 (779).

Tuhua. Volcanic glass; obsidian. Various kinds were used for various purposes: a coloured flint, *wai-apu*, was used when gashing the body in mourning; a green one, *panetao*, if the dead were *rangatira* or children,—also used in cutting the hair; a red one, *kahu-rangi*, if the dead were *ariki* or *tohunga*. Black *tuhua* was used for cutting up the *moa*, 95 (518). Teeth of HINE-NUI-TE-PO compared with flakes of *tuhua*, 216 (1292). Used by "NUKU-MAI-TORE' for Cæsarian operation, 405 (198); for cutting hair, 416 (652).

Tui. A bird (Prosthemadera novæ zealandiæ). Its tutelary deity is *PARA-URI*, 93 (458); but when fat, URU-TAHI, 143 (331), who was also its mother, 142 (305). When fat, it is called *koko*, 92 (402). It was obtained from *REHUA*, 146 (478). It will attack the *koe-koea*, 79 (668). Snaring and spearing of, 92 (401). Is tamed and taught to speak, 93 (436). It is an evil omen if it speaks at night, 93 (442); 299 (5). Its cry when speared is *koe-koe*, 66 (132).

Tu-mata-kuru. A shrub; the Wild Irishman (Discaria toumatou). 111 (235).

Tuna. A fish; the Eel (Anguilla australis). Its god is *RUAHINE*, 159 (312). It was a child of KANA-KANA, 257 (777). It sprang from the trunk of "*Tuna-rua*" when flung into the river by *MAUI'*, 209 (1021). It was cooked at the dedication of the *whare-kura*, 120 (40).

It descends the rivers in Autumn, 394 (1776). Proverb concerning necessity for wakefulness in catching it, 361 (419). Dried in skin over fire to preserve juices, 22 (239). Fable of *tuna* and *hapuku*, 44 (319). In the war-ceremonies of the gods, 268 (1252). Caught in *hinaki* and *punga*, 334 (479). Concerning breeding-place of eels, 394 (1776, Note). See *pahi*, *taringa-poki-poki*, *tuna-heke*, *whitiki*.

Tuna-heke. A prized variety of eel: it was sometimes kept in a wicker basket sunk in the water, 394 (1782). It had blue eyes, 47 (399).

Tupakihi. See *Tutu*.

Turi-ka-koa. A grass (Spinifex hirsutus), growing on the sea-shore and on sandhills. Its flower-head, blown along the sand was chased to hasten weary steps, 57 (332); 370 (804, Note). (Is this the head of the *pingao*?).

Turuki. A species of *ti* (Cordyline), growing in the forest. 54 (194).

Tutae-manu. An inferior variety of flax (*hara-keke*). 324 (106).

Tutae-wheke. A variety of flax. 325 (120).

Tutu, or *Tupakihi*. A shrub (Coriaria ruscifolia). Its fruits are called *paka-raka*, are eaten by *kakapo*, 71 (333); by men, 100 (743). Fruit ripe in the tenth *Maori* month, 82 (19). Their juice is strained through flower-heads of *toe-toe* in a basket called *pu-tutu*, 334 (498). The juice, with sea-weed, is made into a jelly and eaten, 78 (599). This food is a cure for costiveness caused by eating *karaka* and other berries, 448 (75). Juice of the pith was given to the insane, 447 (58). Leaves steeped in water were applied to wounds, 448 (77). The berries are poisonous, 99 (676); 334 (500, Note). A blue-black dye was obtained from the bark, 324 (81).

Upoko-hue. The porpoise (Cephalorhynchus Hectori). Attacks shoals of small fish, 47 (416). Originally a sea-tribe (see 'UPOKO-HUE', proper names), 255 (718).

Upoko-tangata. A species of *toe-toe* (Cyperus ustulatus). Used for making kites, 367 (664); 421 (167).

Wae. A fish: the Skate (Raja nasuta). How it obtained its shape. 44 (299).

Wae-wae-kou-kou (Lycopodium). It was worn on the head as a sign of mourning. 333 (459).

Waharoa-te-koiwi. A convolvulus growing on the sea-shore. 57 (329).

Waha-waha. A shell-fish (Psammobia stangeri), 58 (336). Shell brittle, 318 (375).

Wai-apu. Flints used for gashing the body (see *tuhua*). 95 (522). In *karakia*, 447 (60).

Wai-puta. A bird; the child of KANA-KANA, son of *TA-WHAKI* and HINE-HAU. 257 (778).

Wai-ruru. A fungus growing on the roots of the *tawa*. 72 (370).

Warehou. A fish (Seriolella brama). Always changing its haunts. 43 (263).

Weka. A bird; the Woodhen (Ocydromus). Its tutelary deity is *WAWA*, 93 (459). Its parents are *TANE'* and HAERE-AWA-AWA, 142 (305). Hunted with dogs, 93 (459). The war-path called the *weka*-path, 500 (812). Escape from snare, 370 (803).

Weki-ponga. The 'woolly tree-fern' (Dicksonia fibrosa). From it were cut red-brown slabs for lining *pataka* (food-stores) as a protection against *kiore* (rats). 98 (642).

Were. Young shoots of *pohue* (convolvulus) used as a savoury. 77 (593).

Weri. A centipede brought in the '*Manga-rara*' canoe. 336 (46).

Weta. An insect; the Wood Devil (Deinacrida megacephala). Eaten by the *ruru*, 54 (189). Burrows in the *mahoe*, 54 (195). Brought to Ao-tea-roa in the '*Manga-rara*' canoe, 336 (47). Position of antennæ when at bay, 317 (341).

Wiwi. Rushes (Juncus effusus and J. maritimus). Used in ceremonies of *whare-kura*, 120 (52).

Whai, or *Repo.* A fish; the Sting-ray (Dasyatis brevicaudatus). Its god is *PUNGA*, 159 (320). Proverb comparing its sting to slander, 228 (67).

Whai-o-io, or *Hioi*, or *Pi-hoi-hoi.* A bird; the Ground-lark (Anthus novæ zealandiæ). It was tamed by KAI-AWA, 336 (51); 337 (115). Used in offerings to the gods, 336 (52).

Whaka-hao. The Sea-lion (Arctocephalus Hookeri). Originally a sea-tribe (see 'WHAKA-HAO', proper names). 255 (719).

Wharanui. A variety of flax (*hara-keke*) used to weave the mat for catching the soot used in tattooing. 107 (53).

Wharangi. A shrub (Melicope ternata) whose gum was chewed to cure foul breath, 448 (82). Its leaves, as also those of *horopito* and *makuku* are used as clothes for spirits, 455 (399).

Wharangi-piro. A plant (Olearia furfuracea) whose gum is a deadly poison. 448 (82).

Whara-riki. A variety of flax (*hara-keke*). Being brittle in fibre, it was used for sleeping-mats only. 324 (106).

Whara-whara, or *Pu-whara-whara.* An epiphytic plant (Astelia Banksii). It and the *kie-kie* were the home of the ''NUKU-MAI-TORE' fairies. 405 (172). Its young leaf

was used for adornment. 108 (78). The *piri-piri* is an epiphyte on it. 87 (215). Mentioned in a song to the *kotare*, 396 (1874).

Whau. The Cork tree (Entelea arborescens). Lightest of the New Zealand timbers: used for floats, 11 (440): for rafts, 63 (23). The *aute* of MARAMA yielded a *whau*. 11 (440). Grows at edges of clearings, 225 (251).

Whau-paku, or Whau-whau-paku. A tree (Nothopanax arboreum and Pseudopanax Lessonii). Its berries are eaten by the *kaka* and the *kakapo*, 53 (174); 71 (357). Honey sipped by the *kaka* in the eighth *Maori* month, 67 (161). Berries ripen in first and second months, 67 (162).

Whau-whi. A tree (Hoheria populnea). 88 (231).

Wha-whau. A tree. See *Pate*.

Whe. [1] An insect; the Mantis (Tenodera intermedia). If seen on a woman it was a sign of conception, the species indicating if the child would be a boy or a girl, 401 (11). [2] A caterpillar brought in the '*Manga-rara*' canoe, 336 (46).

Whekau. A bird; the Laughing Owl (Sceloglaux albifacies), 54 (184). Hunts rats (*kiore*), 54 (187).

Wheke. Octopus. None but *ariki* might use it as food: as their food it was called *tapairu*, 444 (563).

Whio. A bird; the Blue Duck (Hymenolaemus malacorhynchus). Gathers in flocks during winter, 54 (201). Its feathers were used for ornamenting small sachets, 106 (19); 334 (484). A comparatively poorly-fleshed bird, 402 (73).

Whiroia. A bird; the Dove Petrel (Prion Banksi). Overcome by wind. 158 (254).

Whiti. A worm used as food: it was very sweet, and highly prized. 73 (409).

Whitiki. An eel found only in swamps or sluggish streams. 394 (1784).

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MONTHS OF THE MAORI YEAR.

The following lists are incomplete and naturally only approximate, but will serve as an indication of what flowers, fruits, &c., may be seen during the various months; if during two or more, this is indicated thus:— Rau-rekau (Coprosma)—colour of flower (green)—12-2, blooms from the twefth Maori month to the second.

WINTER. Hotoke. 1-3.

1. MAY. **Matahi.**

(a) Stars rising (with the sun). **Pu-anga** (Rigel) 1-6. **Mata-riki** (Pleiades) 1-5. **Taku-rua** (Sirius) 1-7. **Kai-waka** heralds the new year.

(b) Stars setting (at sunrise). **Pou-tu-te-rangi** (Altair) 9-1. **Whare-o-te-whiu** (Scorpio) 6-1. (?) **Rerehu** (Antares) 6-1.

(c) Flowers. **Manawa** (Mangrove) (yellowish brown) 1-2. **Rau-rekau** (Coprosma) (green) 12-2.

(d) Fruit. **Karamu** (orange red). **Kareao** (Supplejack) (scarlet). **Papauma**. (Broadleaf) (purple). **Pa-totara** (orange). **Rau-kawa** (purplish black) 1-2. **Toro** (red) 1-2.

(e) Birds. **Kuaka** (Godwit) leaves, 12-1. Young of **Taiko** (a petrel) gathered for food.

2. JUNE. **Marua-roa. Pou-tu.**

(a) Stars rising. **Puanga-hori** (Procyon) 2-7.

(b) Stars setting.

(c) Flowers. **Kohe-kohe** (white). **Maire-tawhaki** (white) 2-3. **Manawa,** 1-2. **Rau-rekau,** 12-2.

(d) Fruit. **Kohe-kohe** (brilliant scarlet). **Maire** (bright red), 2-3. **Rau-kawa,** 1-2. **Rau-rekau** (orange red), 2 and 9. **Toro,** 1-2.

(e) **Kakapo** in its prime, 2-3. **Pukeko** snared, now in its prime, 2-3.

3. JULY.

(a) Stars rising. Capella.

(b) Stars setting.

(c) Flowers. **Maire-tawhaki**, 2-3. **Rangiora** (involucre purple), 3-5. **Rau-kawa** (N. Colensoi), 3-5.

(d) Fruit. **Maire**, 2-3. **Miro** (bright-bloomed red), 3-4. **Piri-piri** (black).

(e) Birds. **Kukupa** (wood pigeon) snared, now in its prime. **Kakapo** in its prime, 2-3. **Pukeko** snared, now in its prime, 2-3.

SPRING. Tahi. Ao-te-kowhai. 4-6.

4. AUGUST.

(a) Stars rising. Regulus, 4-8. **Ao-tahi** (Canopus) highest.

(b) Stars setting. Capella.

(c) Flowers **Karaka** (white), 4-8. **Kohutu-hutu** (Fuchsia) (dark and red purple), 4-8. **Kowhai** (yellow), 4-6. **Kowhai-ngutu-kaka** (Parrot's beak) (bright scarlet), 4-7. **Nau-pata** (yellowish white), 4-7. **Rangiora** (yellowish white), 3-5. **Toro** (whitish green), 4-5.

(d) Fruit. **Miro,** 3-4. **Nikau** (vivid red).

5. SEPTEMBER.

(a) Stars rising. **Peke-hawani** (Spica), 5-10.
(b) Stars setting. **Matariki** (Pleiades), 1-5.
(c) Flowers. **Karaka**, 4-8. **Karamu** (Coprosma) (yellowish white), 5-7. **Karo** (dark purple). **Kie-kie** (white), 5-6. **Kohutu-hutu**, 4-8. **Kowhai**, 4-6. **Kowhai-ngutu-kaka**, 4-7. **Kumara-hou**. (Pomaderris) (greenish white). **Mangeao** (creamy), 5-6. **Mingi-mingi** (Coprosma), 5-6. **Naupata**, 4-7. **Papauma** (greenish), 5-7. **Piki-arero** (Clematis) (greenish yellow), 5-7. **Pua-wananga** (Clematis) (white), 5-6. **Puriri** (N.Z. Oak) (pink and red), 5-6. **Rangiora**, 3-5. **Rau-kawa**, 3-6. **Taraire** (yellow), 5-7. **Tarata** (Lemon tree) (greenish yellow), 5-7. **Tata-ramoa** (Bush-lawyer) (pink or whitish), 5-8. **Tawhiwhi** (dark purple), 5-7. **Toro**, 4-5. **Tupakihi** or **Tutu** (greenish), 5-6. **Wharangi** (greenish), 5-6.
(d) Fruit. **Mahoe** (violet). **Taraire** (purple), 5-7.
(e) Birds. **Pipi-wharauroa** (Shining Cuckoo) appears, 5-6.

6. OCTOBER. **Kumara** planted.

(a) Stars rising. (?) **Rerehu** (Antares) and **Whare-o-te-whiu** (Scorpio), 6-1.
(b) Stars setting. **Pu-anga** (Rigel), 1-6.
(c) Flowers. **Ake-ake** (green), 6-8. **Horo-pito** (yellowish green), 6-8. **Heketara** (Daisy-tree). **Hinau** (creamy), 6-8. **Kahikatea** (white pine), 6-7. **Karaka**, 4-8. **Karamu**, 5-7. **Kawa-kawa** (Pepper tree) (very inconspicuous), 6-7. **Kie-kie**, 5-6. **Kohutu-hutu**, 4-8. **Kowhai**, 4-6. **Kowhai-ngutu-kaka**, 4-7. **Kumara-hou** (Quintinia) (pale lilac), 6-7. **Maire** (greenish white), 6-7. **Mangeao**, 5-6. **Matai** (Black Pine) (white), 6-8. **Mako-mako** (N.Z. Currant or Wine-berry) (rosy to deep claret), 6-8. **Mingi-mingi** (Styphelia), 6-7. **Mingi-mingi** (Coprosma), 5-6. **Miro** (white), 6-7. **Naupata**, 4-7. **Nikau** (white). **Ngaio** (white spotted with lilac), 6-8. **Papauma**, 5-7. **Pa-totara** (reddish white), 6-9. **Poporo-kai-whiri** (yellowish), 6-8. **Piripiri** (Burr), 6-9. **Pua-wananga**, 5-6. **Pukatea** (downy white), 6-7. **Puriri**, 5-6. **Rau-kawa**, 3-6. **Rimu** (Red Pine) (white), 6-8. **Tainui**, 6-8. **Tanekaha**, **Taraire**, 5-7. **Tarata**, 5-7. **Tata-ramoa**, 5-8. **Tawa** (green). **Tawhi-whi**, 5-7. **Tawhiri**. **Totara** (P. totara) (pink), 6-7. **Towai** (yellow), 6-9. **Tupakihi** or **Tutu**, 5-6. **Wharangi**, 5-6. **Whau** (Cork tree) (white), 6-7.
(d) Fruit. **Rewa-rewa** (Honeysuckle). **Taraire**, 5-7. **Tarata**.
(e) Birds. **Kuaka** (Godwit) arrives, 6-8. **Koe-koea** (Long-tailed Cuckoo) arrives, 6-7. **Pipi-wharau-roa** (Shining Cuckoo) arrives, 5-6. Close season for **parera** (grey duck), 6-9. **Kokako** retreats to mountains to breed.

SUMMER. Rau-mati. 7-9.

7. NOVEMBER.

(a) Stars rising.
(b) Stars setting. **Taku-rua** (Sirius), 1-7. **Puanga-hori** (Procyon), 2-7.
(c) Flowers. **Ake-ake**, 6-8. **Hara-keke** (Flax) (dull red), 7-9. **Hinau**, 6-8. **Horo-pito**, 6-8. **Kahikatea**, 6-7. **Kaikomako** (waxy white), 7-8. **Kai-wiria** (greenish white), 7-9. **Karaka**, 4-8. **Karamu**, 5-7. **Kohutu-hutu**, 4-8. **Kowai-ngutu-kaka**, 4-7.

Kumara-hou, 6-7. **Makaka** (striped lilac), 7-8. **Mako-mako**, 6-8. **Mahoe** (greenish yellow), 7-9. **Maire**, 6-7. **Maire-hau** (white), 7-8. **Manuka** (white or rosy), 7-12. **Matai**, 6-8. **Mingi-mingi**, 6-7. **Miro**, 6-7. **Naupata**, 4-7. **Ngaio**, 6-8. **Papauma**, 5-7. **Pa-totara**, 6-9. **Piki-arero**, 5-7. **Piri-piri** (Burr), 6-9. **Poro-kai-whiri**, 6-8. **Puhere-taiko**, 7-8. **Puka** (green or yellow), 7-8. **Pukatea**, 6-7. **Puta-puta-weta** (white), 7-11. **Rau-peti** (white), 7-9. **Rimu**, 6-8. **Tainui**, 6-8. **Taraire**, 5-7. **Taramea** (Spaniard), 7-8. **Tarata**, 5-7. **Tata-ramoa**, 5-8. **Tawari** (waxy white), 7-9. **Ti** (white or creamy), 7-8. **Titoki** (reddish brown), 7-8. **Totara**, 6-7. **Towai**, 6-9. **Whau**, 6-7.

(d) Fruit. **Horoeka** (Lancewood) (scarlet), 7-8. **Kawa-kawa** (yellow). **Mangeao** (red) once in 5 years. **Puta-puta-weta** (black). **Taraire**, 5-7. **Titoki** (black shining seed in bright scarlet aril), 7-9.

(e) Birds. **Kuaka** (Godwit) arrives, 6-8. **Koe-koea** (Long-tailed Cuckoo) arrives, 6-7. Close season for **parera**, 6-9. 'Booming' of **kakapo** heard, 7-9.

(f) Miscellaneous. **Keke-rewai**, an insect, gathered for food. **Koura**, crayfish, collected for drying.

8. DECEMBER. **Tapuae.**

(a) Stars rising.

(b) Stars setting. Regulus, 4-8. Achernar, lowest.

(c) Flowers. **Aka-tea** (white Rata), 8-9. **Ake-ake**, 6-8. **Hara-keke**, 7-9. **Hinau**, 6-8. **Horo-pito**, 6-8. **Kai-komako**, 7-8. **Kai-wiria** (green), 7-9. **Kohutu-hutu**, 4-8. **Korokia-taranga** (yellow). **Koromiko** (Veronica) (white, mauve, bluish purple), 8-9. **Mahoe**, 7-9. **Maire-hau**, 7-8. **Makaka**, 7-8. **Mako-mako**, 6-8. **Manuka**, 7-12. **Matai**, 6-8. **Nihi-nihi** (Sea Bindweed) (rose or red striped with yellowish), 8-10. **Ngaio**, 6-8. **Pohue** (white), 8-10. **Poro-kai-whiria**, 6-8. **Poro-poro** (dark purple), 8-11. **Pohutu-kawa** (Christmas tree) (brilliant scarlet), 8-9. **Puheri-taiko**, 7-8. **Puta-puta-weta**, 7-11. **Rama-rama** (Myrtle) (white), 8-9. **Rata** (scarlet), 8-9. **Raupeti**, 7-9. **Rewa-rewa** (Honeysuckle) (red), 8-9. **Rimu**, 6-8. **Rohutu** (white), 8-9. **Rore-rore** (scarlet), 8-9. **Tainui**, 6-8. **Taramea**, 7-8. **Tata-ramoa**, 5-8. **Tawari**, 7-9. **Titoki**, 7-8. **Totara** (P. hallii), 8-9. **Towai**, 6-9. **Tumatakuru** (Wild Irishman) (white), 8-9. **Wawa-paku**, 8-9.

(d) Fruit. **Horoeka**, 7-8. **Titoki**, 7-9.

(e) Birds. **Kuaka** (Godwit) arrives, 6-8. Close season for **parera**, 6-9. 'Booming' of **kakapo** heard, 7-9. Snaring of **kaka** commenced.

9. JANUARY.

(a) Stars rising. **Whanui** (Vega), 9-11. **Pou-tu-te-rangi** (Altair), 9-1.

(b) Stars setting.

(c) Flowers. **Ake-tea**, 8-9. **Hara-keke**, 7-9. **Kaiwiria**, 7-9. **Kamahi** or **Tawhero** (white), 9-10. **Kareao** (Supplejack) (greenish), 9-10. **Mahoe**, 7-9. **Manuka**, 7-12. **Nei-nei** (red), 9-10. **Nikau** (purplish lilac), 9-12. **Pa-totara**, 6-9. **Piri-piri** (Burr), 6-9. **Pohue**, 8-10. **Pohutu-kawa**, 8-9. **Punui**, 8-9. **Puta-puta-weta**, 7-11. **Rama-rama**, 8-9. **Rata**, 8-9. **Rau-kawa** (N. Edgerleyi), 9-10. **Raupeti**, 7-9. **Rewa-rewa**, 8-9. **Rohutu**, 8-9. **Rore-rore**, 8-9. **Tawari**, 7-9. **Tawhero** or **Kamahi** (white), 9-10. **Totara** (P. hallii), 8-9. **Towai**, 6-9. **Tumatakuru**, 8-9. **Wawa-paku**, 8-9.

(d) Fruit. **Kai-wiria.** **Kohutu-hutu** (Konini Fuchsia). **Puriri** (bright red). **Puta-puta-weta** (black). **Rau-rekau,** 2 and 9. **Rimu** (blue-black nut in red cup: takes fifteen months to ripen), 9-10. **Tata-ramoa** (Bush Lawyer) (reddish or yellow), 9-10. **Titoki,** 7-9.
(e) Birds. **Pipi-wharauroa** (Shining Cuckoo) leaves. **Koe-koea** (Long-tailed Cuckoo) leaves, 9-10. Close season for **parera,** 6-9. 'Booming' of **kakapo** heard, 7-9.

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10. FEBRUARY. **Uruao.** A dry, scarce month.
(a) Stars rising.
(b) Stars setting. **Peke-hawani** (Spica), 5-10. Arcturus. **Aotahi** (Canopus), lowest.
(c) Flowers. **Aka** (white), 10-11. **Horoeka** (Lancewood), 10-11. **Kamahi** or **Tawhero,** 9-10. **Kareao,** 9-10. **Manuka,** 7-12. **Nei-nei,** 9-10. **Nihi-nihi,** 8-10. **Nikau,** 9-12. **Pohue,** 8-10. **Puta-puta-weta,** 7-11. **Rau-kawa,** 9-10. **Tawhero** or **Kamahi,** 9-10. **Wha-whau** (yellow), 10-11.
(d) Fruit. **Huti-wai** (Burr). **Kahikatea** (White Pine) (crimson: blue-black nut at point: called **koroi**). **Karaka** (orange). **Karo.** **Mapau** (black). **Maire-tawhaki** (red). **Piri-piri** (Burr). **Rimu,** 10-11. **Tata-ramoa,** 9-10. **Tawa** (deep purple). **Tupakihi** or **Tutu** (deep crimson), 10-11.
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11. MARCH. **Nga-huru.** **Kumara** harvested.
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(b) Stars setting. **Whanui** (Vega), 9-11.
(c) Flowers. **Aka,** 10-11. **Horoeka,** 10-12. **Manuka,** 7-12. **Nikau,** 9-12. **Puta-puta-weta,** 7-11. **Wha-whau,** 10-11.
(d) Fruit. **Horopito,** 11-12. **Kie-kie,** 11-12. **Matai,** 11-12. **Poporo-kai-whiria** (orange red). **Rimu,** 10-11. **Totara** (bright red or crimson: may hang until flowers again appear, 11-12. **Tupakihi** or **Tutu,** 10-11. **Whau** (spiny).
(e) Birds. **Parera** (grey duck), now moulting, takes to the woods. **Kaka** in its prime, 10-11. **Kukupa** (pigeon) speared.

12. APRIL. **Kahui-rua-mahu.**
(a) Stars rising.
(b) Stars setting.
(c) Flowers. **Horoeka,** 10-12. **Manuka,** 7-12. **Nikau,** 9-12. **Toe-toe.** **Rau-rekau** (Coprosma) (green), 12-2.
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NOTE.—The kumara was never known to flower.

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Whare-kauta, A cook-house, 364 (545) (see **kauta**).
Whare-kura, School for priests, Chap. ix.
Whare-manu-whiri, A house for strangers, 358 (294); 503 (84).
Whare-mato, or
Whare-matoro, A meeting house, 106 (8); 187 (76); 503 (83).
Whare-o-te-ora, The house of life, 446 (22).
Whare-o-aitua, The house of death, 446 (24).
Whare-pora, A weaving house, 325 (132).
Whare-potae, A house of mourning, 118 (523).
Whare-puni, A sleeping-house, Chap. iii.
Whare-purakau, A temple, 172 (392).
Whare-tatai, The astronomical school, 125 (266).
Whariki, Floor-mats, 327 (233).
Whata, A food-store, 407 (257). (See **pataka**).
  and
Whata-kai-manga, Sacred food-store, 504 (129).
Whatianga, A cubit.
Whatu, A sacrifice, 171 (331).
Whau, A tree (n.o.).
Whau-paku, or
Whau-whau-paku, A tree (n.o.).
Whau-whi, A tree (n.o.).
Wha-whati, A starting, 184 (909).
Wha-whau, A tree (n.o.).
Whe, (1) A caterpillar (n.o.).
  (2) The mantis (n.o.).
Whekau, The laughing owl (n.o.).
Wheke, (1) Perch of bird-snare, 65 (90).
  (2) Octopus (n.o.).
Wheku, Distorted carving, 206 (901).
Whenua, The placenta, 401 (23).
Whio, The blue duck (n.o.).
Whiri, Collar of a mat, 329 (285); 330 (345).
Whiri-kawe, A rope, 195 (426).
Whiri-papa, A rope, 195 (425).
Whiri-peka-peka, A rope, 195 (427).
Whiri-taura-kaka, A rope, 195 (429).
Whiroia, The dove petrel (?) (n.o.).
Whitau, Dressed flax fibre, 323 (42).
Whiti, A worm (n.o.).
Whiti-apu, A blow, 484 (153).
Whitiki, An eel (n.o.).
Whiti-ora, A cry of the cuckoo, 382 (1313) (see **witi-ora**).
Whiti-pana, Space outside walls of **whare-kura,** 119 (14).

Yawning, 212 (1128); 469 (299).
Year, (see **nga-tau**).
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